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THE Repository OF ARTS, LITERATURE, FASHIONS, *Manufactures, &c.*

THE SECOND SERIES.

VOL. II. JULY 1, 1816. No. VII.

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TO OUR READERS AND CORRESPONDENTS.

Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expense. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, *will be acceptable.*

Stella *will perceive, that we have attended to her wishes.*

We beg leave to refer X. Y. Z. *to an article under the head of* Literary Intelligence. *In answer to his question respecting Mons. Le Thière, we have to state, that this artist is President of the* French Academy at Rome.

The Extracts from The Rival Roses *and* The Aërial Isles *shall be given in our next.*

Solomon Sapient's *letter and* Humanity Rewarded *shall have an early place.*

Persons who reside abroad, and who wish to be supplied with this Work every Month as published, may have it sent to them, free of Postage, to New-York, Halifax, Quebec, and to any part of the West Indies, at £4 12s. per Annum, by Mr. THORNHILL, of the General Post-Office, at No. 21, Sherborne-Lane; to Hamburgh, Lisbon, Cadiz, Gibraltar, Malta, or any Part of the Mediterranean, at £4 12s. per Annum, by Mr. SERJEANT, of the General Post-Office, at No. 22, Sherborne-lane; and to the Cape of Good Hope, or any part of the East Indies, by Mr. GUY, at the East-India House. The money to be paid at the time of subscribing, for either 3, 6, 9, or 12 months.

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THE SECOND SERIES.

VOL. II. JULY 1, 1816. No. VII.

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FINE ARTS.

ARCHITECTURAL HINTS.

PLATE 1.—A GOTHIC CONSERVATORY.

THE study of botany has long been added to the catalogue of rural amusements, and it has provided an embellishment of the most agreeable kind to the garden and also to the mansion; for instead of being, as originally, in a removed situation, the conservatory is now placed in connection with the house itself, with which it elegantly combines, and gives an apartment highly valuable from its beauty and cheerfulness. When the conservatory is included in the arrangement of the house on the first formation of the design, it is capable of affording a large addition to its architectural beauty; and when it is joined to it as an appendage, it frequently becomes so, though in a less degree perhaps, unless circumstances are very favourable, as great judgment is required to connect it with the building so as to display its proposed forms without injury to those of the mansion itself; from which, indeed, it ought to receive its character, and of which it should assume to be a part; for, however agreeable variety may be, incongruity is always fatal to its charms with every well cultivated and tasteful mind. Habit perhaps has lessened the impression which a conservatory makes upon us when formed without reference to the edifice to which it is attached; for at first being merely a green-house placed against the building, which became gradually increased to architectural pretension in form, the violence that has since been done to fitness by strange mixtures of style, has been too much disregarded.

The conservatory is distinguished from the green-house by the circumstance of its affording protection only to the plants; whereas the latter is used for rearing them, and it has become an apartment in which they are arranged for display, merely allowing space for walks or a promenade, and is frequently used as a breakfast or morning room. When separated from the house, it forms a rural temple, or elegant central building; when

joined to it, it should combine with the breakfast or morning sitting-room, to which it is properly applicable, both as it relates to the time of day in which these rooms are in common use, and to the cheerfulness and health which plants afford at those times. It is attached occasionally, but improperly, to the dining and drawing-rooms; because, as is well known, plants absorb in the evening a large portion of that quality of vital air that is essential to human existence, which in the day-time, and particularly in the morning, it assists to supply. Plants, like animals, consume a large portion of oxygen, and if this be denied to them, they wither and die. Preparatory to some alterations of a conservatory a short time since, the plants were removed into other apartments, and it being winter and the weather severe, fires of charcoal were made at night, and placed amongst them in braziers. As the proprietor was not aware of the effects of charcoal on atmospheric air, he ordered the doors to be closed, intending that the plants should benefit the more by these fires: but as a due proportion of fresh air was not supplied, in the morning they were found to have suffered, as it is possible animals so circumstanced would also have suffered. The most tender were quite dead, some lingered a short time and died, and only a few of the strongest survived; but they have not yet recovered their former vigour, although this is the second spring since the circumstance took place.

The conservatory represented in the annexed plate is designed agreeably to the Gothic style, and is suited therefore to buildings of the same or of a castle character. The ground-plan is divided into three compartments: that attached to the house forms the entrance. The centre would receive the highest stages for the plants, and it would be covered with a roof of glass. Small aviaries might be made on each side of the third space, which would complete the avenue formed from the entrance of the apartments of the house. The interior framing of the centre part might be constructed upon the same principle with the open timber roofs of some of our ancient baronial halls and churches, which, springing from slender pillars, would ramify with great elegance, combine with the grouping of the plants, and very properly harmonize with them; for their forms are so like those of rows of trees uniting their branches, that it has not been unaptly imagined, that avenues of trees gave the first idea not only of the pointed arch, but of the groins and vaultings that since decorated our beautiful Gothic cathedrals. The close-groined ceilings of the extreme compartments would give force and variety to this arrangement, which would have a very novel and ornamental effect.

The glass of the centre part to the south is intended to be removed at certain seasons of the year, and the whole is surrounded by a low stone terrace, approached by two steps, and terminated by small *jets d'eau*. This platform would be an agreeable promenade, particularly if plants and flowers were tastefully arranged in groups, forming its surface into a diversified parterre.

This building may be executed in stone, brick covered with stucco, or wood-framing and brick-work mixed, the framing being first lathed, or the panels being filled up with brick-nogging, and the surface of the timbers covered by tiles, which, if the brick-work is allowed to project an inch before the timbers, makes a good foundation for stucco. This composition may be made of Roman cement, unless where lathing is used, and then it may be covered by any of those stuccoes that are chiefly composed of lime and sand, provided the tops of the walls are well protected from wet. In this case the Roman cement is not applicable; it needs a firmer ground-work than lathing affords to it, and it very soon cracks and becomes disengaged from the tie it at first received by means of the interstices between the laths. The Roman cement, when used upon brick-work, forms a durable composition: it is prepared from a stone not uncommon in several parts of the kingdom, but not usually found in quantities sufficient for the consumption of a building. This is calcined and reduced to a fine powder; it is then mixed, in small quantities at a time, with clean sharp sand and water; and it requires some dexterity to work, as it sets, as it is technically termed, in a way similar to plaster of Paris. A notion has obtained very generally amongst country working people, whether masons, bricklayers, or plasterers, that the Roman cement may be very properly and usefully mixed with lime for stucco, or with mortar for common purposes; and lime is frequently added by them to the cement, to make it "go farther;" that is, to make a certain quantity at a less expense than if cement and sand only were used. These practices are fatal to the intention; the cement is destroyed by any mixture of lime, and when used with it for a stucco, it will remain on the walls but a very short time.

If compositions or stuccoes are formed with good stone lime and clean sharp sand in several degrees of granulation, mixed with a small quantity of water, and well beaten together, instead of using a large quantity of water to save this labour, a very excellent stucco is produced, of a near resemblance to Portland stone, which is a compound of a due proportion of carbonate of lime, silex, and alumine. The stucco should be made as long as convenient before it is used, and time will give it considerable hardness, provided it is well covered on the top of the walls.

ARCHITECTURAL REVIEW.

No. VI.

THE NEW BETHLEM HOSPITAL.

Few subjects have lately arisen so interesting to humanity as that now before parliament and the public, relating to the execution of those charitable purposes for which this hospital was instituted. The same spirit of benevolence that formed this noble establishment, is

now animating the bosoms of thousands, who, touched with the misery of so large a portion of their fellow-creatures, wait anxiously to see a well controuled performance of those duties which are essential to the comfort and recovery of the patient, and so correspondent with the British character. This institution commenced in the year 1247, as a religious order who received and attended to the care and cure of lunatics. In 1545 Henry VIII. bestowed it on the city of London; and in 1675 the lord mayor and aldermen began the building in Moorfields that has lately been taken down. It was said to have been designed after the Tuilleries at Paris, and that Louis XIV. was so incensed that his palace should become a model for a lunatic hospital, that he retaliated the supposed disgrace by an unworthy appropriation of the form of our palace of St. James's. The hospital was erected, with a zeal truly admirable, in the short space of fifteen months, at the expense of seventeen thousand pounds, at that time a very large sum; and in 1734 two wings were added, for the reception of incurables. The centre of the building and the original wings were terminated by turrets or small spires, and, with others, were doubtlessly in the recollection of our great orator when he uttered the well known defence of the morals of this metropolis, urging that, however much the foibles and frailties of human nature must subject it to the awful justice of an Almighty Power, yet the charitable establishments abounding in every quarter of the town, raised their spires to heaven in successful supplication, that they might be received in extenuation for many sins, and that they had eventually brought down upon the country at large peculiar blessings of its bounty.

At the erection of this building the property without the city walls was open and in fields, since which time the increase of London and a spirit for improvement have formed several considerable streets about it, and also Finsbury-square: the ground therefore becoming of great value, the building not affording the accommodation required, and needing vast repairs, it was judged expedient to obtain other ground, and to erect a hospital more suited to the objects of the institution. The present structure is an immense pile of building, capable of affording every accommodation for the patients and officers of the establishment, with the advantage of healthful air, and space for exercise and recreation, which undoubtedly the former should be allowed to receive at proper seasons.

The new Bethlem is situated near Durham Place, in St. George's Fields, and occupies the site that a few years ago was celebrated as a house of public amusement, but of profligate reputation, called the Dog and Duck: and it might be a lesson to the dissolute, were they to reflect in how short a space of time this spot has changed its character, and from the resort of the thoughtless, appropriated to riot and dissipation, it has become the refuge of objects claiming our deepest commiseration, awfully afflicted with the most dreadful calamity incident to human nature! This edifice consists of a centre embellished

by a portico of the Grecian Ionic order, surmounted by an attic and dome, from which the building extends on each side; and its front elevation is completed by wings, which have corresponding buildings behind them, and which form the sides of the hospital: these insulated buildings may be repeated to any extent that future occasion may demand. A front court-yard or garden separates the building from the road; this is inclosed by a handsome wall, and, immediately before the building, by a lofty iron railing and gates, to which there are small lodges. The approach is by a spacious gravel road, and the portico is ascended by steps.

The plan and arrangement of the building reflect great credit on the architect, who is certainly well acquainted with all the requisites of an institution of this nature. The separation of the sexes and of all the classes is well provided for. The building is judiciously disposed for ventilation, and the mode of construction is well adapted to durability, and to prevent extensive injury in case of accidents by fire. A principle for warming the apartments by steam is applied, but is yet perhaps in its infancy, and admits much improvement, as well as a more extensive application in this building than it has obtained at present. Free and rapid ventilation, and a generally diffused warmth, are so essential to every building where great numbers of persons are accommodated, that too much pains cannot be bestowed upon the means which so well promise to effect them: but it is to be regretted, that there are not a very considerable number of flues, in substitution of chimney flues, for ventilation, connected with the patients' rooms, as it is well known that no superior means have yet been devised than they afford, if properly disposed, either at the top or bottom of the apartments. On the exterior great care has been taken to conceal the shafts of the chimnies, and in general with success; but these flues might have existed without injury to the architectural design.

Although this building, by its magnitude and symmetry, presents a noble appearance, yet there is evidently a total want of proportion in the parts, occasioned, it should seem, in a great degree by a deficiency of material to form them, that marks a rigid economy in regard to its architectural detail. The entablature of the portico is small, and the cornices of the remainder of the building scarcely deserve that name, being of very abridged projections, and in nearly equal portions of brick and stone; and the string courses and window dressings are too narrow and poor to assimilate with a portico of such magnitude and so great pretension to architectural respectability. To a great sacrifice of architectural embellishment for the better objects of the institution all would readily submit, if there existed a necessity for such a curtailment, arising from too limited means; but as this is not expressed, the deficiency is much to be regretted, particularly as an excellent opportunity has been lost of making this otherwise noble building a fine example of British architecture.

Amongst the features of architecture perhaps there are none so

expressly beautiful and simple, affording at the same time so great a variety of incident, as the portico; but a great portion of its charm is lost whenever it is placed on the north front of a building, as in this case it is, and also at the India House, the Surgeons' Hall, and several other of our public buildings: in this situation it gives a weight and gloom to the effect, rather than that brilliant and cheerful character which it inspires whenever placed at a southern, an eastern, or western aspect. The iron railing in the front is handsome, but the gates are injured by the sort of Catherine-wheel device with which the chief panels are ornamented.

EXHIBITION OF MONUMENTAL MODELS AT THE BRITISH INSTITUTION.

For the purpose of carrying into effect the several votes of parliament, directing the erection of public monuments to commemorate the services of those illustrious heroes who fell in battle during the late war, an order was lately issued by government, in obedience of which *one hundred and four* sketches were transmitted to the British Institution last month, for the consideration of the committee appointed to make a selection.

The principal works were for Generals Picton, Ponsonby, Hay, Gillespie, Skerritt, Gore, Packenham, and Gibbs; and among the contributors were several of our most eminent sculptors, viz. Messrs. Chantrey, Westmacott, Bacon, Rossi, Bailey, &c. &c. Some of those artists furnished sketches for all the monuments, others only produced three or four, but none limited their contributions to a smaller number than two.

The splendour of the achievements of those renowned warriors had excited a strong expectation throughout the country, that some bold and original minds would start forth among our sculptors, capable of infusing into the marble some of that spirit and heroism which animated the breasts of our soldiers; some genius that could strike off at one heat in the forge of fancy a glowing portraiture of great personal exploit, or of general victory. High hopes are, however, commonly succeeded by the anguish of bitter disappointment. Of the numerous designs exhibited, there are few calculated to excite admiration. Fame, as usual, writhes her shape, with her wreath and trumpet, through more than fifty designs; Hercules brandishes his club in vain through fifty more; Britannia sat the middle occupant of a pedestal through a score or two; there were also naked generals and armed cuirassiers without number, and allegories of doubtful meaning. Amid this general variety, it was pleasing to dwell upon some designs that were eminently beautiful.

The Design for General Picton's Monument, by Mr. Chantrey, would have been a glorious record of that hero, had it so pleased the committee. The gallant and lamented general was represented falling victorious amid a carnage of guards and cuirassiers; he had

made his last desperate and successful effort, and was sinking with a glowing consciousness of victory that informed his whole frame. His personification reminded us of the death of the poet's hero:

> "With dying hand above his head,
> He waved the fragment of his blade,
> And shouted—victory."

The same artist had other designs of equal beauty. The statue for General Hay, with its representation in bas-relief of the battle of Bayonne, where the general closed his career, was conceived in a masterly manner. The monument for the gallant Ponsonby was of no ordinary beauty. Victory was represented elevating a trophy to the admiration of mankind, torn from the brow of Fame, who lay prostrate beneath her feet by the valour of Ponsonby.

His sketch for the monument of General Gillespie was a figure of the general, with a bas-relief of the battle at Kalunga (in India), where he fell. This was a good composition.

Sketch of a Monument for General Picton, by Mr. Gahagan.

This was a spirited production. Genius and Valour were represented rewarded by Victory. Genius and Valour were companions in arms, and Victory appeared presenting them with a wreath. We imagine that this is, in some degree, mistaken allegory; for the only reward which Victory could allegorically bestow was herself, not her wreath.

Sketch for the Monument of General Ponsonby, by Mr. Theed.

This sketch is thus described by the artist:—"This distinguished officer is said to have owed his death partly to the weakness of his horse, which fell in battle while he was checking the too great ardour of his men. The composition represents him receiving a wreath from the hand of Victory in the moment of death: he was found on the field stripped."

Mr. Theed, in aiming to give his monument historical precision, should have taken care not to have transposed events, by giving his hero the laurel of Victory after the enemy had stripped and insulted his body. This is like the mad author, who, in his arrangement for a history of the world, placed the deluge before the creation. The figures are, however, so well composed, that we shall not quarrel with the artist for his transposition.

Sketch of a Monument for Generals Packenham and Gibbs, by the same artist.

This sketch was finely imagined. Gibbs had already fallen; and his brother general, in the act of seizing the British colours, was rushing over his body, leading his men onwards to the attack, and inspiriting them by his heroic example.

Among the other designs was one for Generals Packenham and Gibbs by Mr. Westmacott, representing two generals placed on a pedestal, one of them in a cuirass: and another by Mr. Hopper for General Hay's monument; it was a statue, with a few allegorical accompaniments.

The committee, at first sight, excluded nearly half of the sketches sent to the Institution. They made this exclusion in so unceremonious a manner, that many, who did not doubt their taste, inveighed against their precipitation; and others,

who thought their judgment questionable, pretended to find abundant justification for this opinion. Theed's sketch for Ponsonby's monument was in the first exclusion, and his other for Packenham retained; but, in the instability of human taste, the former was ordered back to receive the honour of being selected for the future monument, and the latter was, in the end, overlooked. The selections made by the committee were highly flattering to the rising sculptural talent of the country. Mr. Gahagan received the order for the monument of Picton, price *three thousand guineas*; Mr. Theed for that of Ponsonby at the same price; Mr. Westmacott for that of Packenham and Gibbs, price *two thousand guineas;* Mr. Tollemache for Skerritt and Gore's, price *two thousand guineas;* Mr. Chantrey for General Gillespie's, price *fifteen hundred guineas;* and Mr. Hopper for General Hay's at the same price.

Besides these monuments, Mr. Matthew Wyatt has executed a splendid model for the grand naval and military monument, which parliament has voted to both services generally for their splendid achievements. We are afraid the expense of the work, according to Mr. Wyatt's plan, will be an effectual bar to its execution. It would cost considerably more than a *million of money*, and is intended to form the centre of a square, *to be built* for the purpose, at, of course, an enormous additional expense. The shape is that of a stupendous pyramid, nearly *four hundred feet in height*, and of breadth, &c. in proportion. It will present externally twenty-two galleries, which are to be adorned with bas-reliefs, statues, &c. of the most celebrated naval and military events, and most distinguished officers, during the war: the reliefs will be in bronze. The interior will be in the shape of a cone, and calculated for great apartments, suited to the business of the state, for the reception of works of art, &c. &c. Not the least interesting part of this magnificent undertaking is, we understand, a proposal to government, on the part of the artist, that he will employ 15,000 of the discharged soldiers and seamen in the erection of the work.

CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

(Continued from vol. I. p. 257.)

THE preceding portions of this survey have given the names, native country, epochs, works, and merits of the principal persons who distinguished themselves in the various departments of the fine arts, who, by their genius, as well as by their works, contributed to polish their rude contemporaries, and ennobled their sentiments by operating upon their religious and moral feelings. We have there reviewed the ancient world of art, and a new one now opens upon us. The magnificent friezes of the temples of Diana of Ephesus, Apollo at Delphi, Pallas Athene, and Jupiter Olympius, strewed the floors of those ruined edifices. The storms of time overthrew the Doric co-

lumns on which they seemed to rest; and around them lay, in wild confusion, the proud capitals that had witnessed the sacrificial processions of antiquity. On their sites ranges of double columns, supported upon innumerable arches, now rose to a much greater height. In the cathedrals of St. Denis, Rheims, Strasburg, and Vienna, from the altars of St. Sophia at Constantinople, Pavia, Milan, Florence, Orvieto, and St. Peter's at Rome, ascended prayer and praise, which seek to approach nearer to the gods than the smoke of sacrifice, as they are designed not merely to propitiate, but also to move them. The temples of the ancient world, in which the gods were but symbolically seen and worshipped, are transformed in the modern into actual habitations of the Most High, where he is himself personally present at the sacrament of the host; and the habitation of the Almighty includes also all the saints of heaven without exception, as prayer may here be offered to them all. These are the main ideas which have governed the style of modern ecclesiastical architecture.

The gods were buried, together with their statues, among the ruins of the altars and temples of the ancient world. Sprung from chaos, before the formation of things, according to the cosmogonies of the Egyptians, Greeks, and Romans, they were finally swallowed up in the everlasting night of Erebus. With the fall of the statue of Jupiter Olympius the belief in him was for ever annihilated; for the great God of Christendom is the uncreated, eternal, omnipresent being, whom fate or chance cannot affect. Thus, as our churches retained nothing of the temple architecture of antiquity but the column alone, so the delineations of the Supreme Being by Christian art, borrowed nothing but the expression of sublime moral energy from the Jupiter of whom Phidias had given to the Greeks so admirable a representation. The youthful sculpture of Christianity, guided by this main idea, was, therefore, more studious to exhibit moral than merely sensual miracles, as may be seen in its earliest period by the works upon the sarcophagi of the martyrs. The supreme God is here metamorphosed into a moral teacher, and displays in his miracles not a corporeal, but a moral power.

With the destruction of the works of Polygnotus, Zeuxis, and Apelles, the art of painting, in which the Greeks so preeminently excelled, was, in like manner, totally lost. If gravity and dignity be the chief characteristics of the style of all sculpture, grace, elegance, and loveliness are the principal qualities of painting, which it is capable of expressing, as well as gravity and dignity. But that Grecian *charis*, that rare and tender flower of the youthful imagination, in the period of its highest perfection, appeared in the paintings of the Greeks, not merely in the Ceramici, the Pœcilia, the Leschi, and in palaces, but also more particularly in their temples and sacelli: hence it was enabled to adorn the temples with representations of the kindly deities of pleasure, an Eros, a Venus, and a Bacchus, which must be for ever

banished from the temple of the Christian æra. The dances, the groups of Graces, Cupids, Satyrs, Fauns, were here in their right place; and thus the very religion of the ancients afforded the essential motive for the more pleasing productions of the plastic art, which the religion of the Christian æra must decidedly condemn. For this reason, nothing but the correctness of forms, together with their beauty and the external charm of colours, could be transferred to the painting of Christian art, which sought to express more profound feelings; and, by the manner in which it represented these feelings, it has exhibited a view of the inward man, which most strongly distinguishes the Christian æra from the periods that preceded it in the great history of mankind and of nations.

ARCHITECTS; PERIODS IN WHICH THEY FLOURISHED; PRINCIPAL WORKS AND MERITS.

METRODORUS, of Persia, A.D. 320. Many buildings in India, whither he travelled: some at Constantinople. He is the first known Christian architect.

ALIPIUS, of Antioch, 350. By command of Julian the Apostate, he laid the foundation of a new temple at Jerusalem, but the work was interrupted by flames of fire which issued from the earth.

CIRIADES, of Rome, 400. A church and a bridge.

SENNAMAR, of Arabia, 450. Sedir and Khaovarnack, two celebrated palaces in Arabia.

ALOISIUS, of Padua, 490. He assisted in the erection of the celebrated rotunda at Ravenna, the cupola of which is said to have been of one stone, 38 feet in diameter and 15 feet thick. He also displayed his talents in the reparation of many ancient edifices under the direction of Cassiodorus.

ST. GERMAIN, of Paris, 500. The plan of the church of St. Germain, previously dedicated to St. Vincent, at Paris. A convent at Mans. He was bishop of Paris.

ST. AVITUS, of Clermont, 500. The church of Madonne du Port. He was bishop of Clermont.

ST. AGRICOLA, of Chalons, 500. Cathedral of Chalons, with many other churches in that diocese, of which he was bishop.

ETERIUS, of Constantinople, 550. Part of the imperial palace at Constantinople, called Chalci.

ANTHEMIUS, of Tralles, in Lydia, 550. The celebrated church of St. Sophia, at Constantinople, now the principal mosque of that city, and several other buildings there. His style was remarkable for grandeur and dignity.

ISIDORUS, of Miletus, 550. He assisted in the erection of the church of St. Sophia, at Constantinople.

CHRYSES, of Dara, in Persia, 550. He constructed the celebrated dykes along the Euripus near Dara, to keep the river in its channel, and to prevent the water of the sea from entering the river. He excelled in hydraulic architecture.

ISIDORUS, of Byzantium, 600. The city of Zenobia, in Syria, was built by him and Johannes. His taste was not pure, and too affected.

JOHANNES, of Miletus, 600.—See ISIDORUS.

RUMUALDUS, of France, 840. The cathedral of Rheims; the earliest example of what is termed Gothic architecture.

TIETLAND, of Switzerland, 900. The celebrated convent of Einsiedeln, in Switzerland.

TIODA, of Spain, 900. The palace of King Alphonso the Chaste, at Oviedo, now the episcopal palace. The

churches of St. Salvator, St. Michael, and St. Mary.

BUSCHETTO, of Dulichium, 1016. The celebrated cathedral of Pisa; the earliest example of what is termed Lombard ecclesiastical architecture.

PIETRO DI USTAMBER, of Spain, 1020. The cathedral of Chartres.

ALVARO GARRIA, of Estella, in Navarre, 1070.

RAIMOND, of Montfort, in France, 1139. The cathedral of Lugo.

DIOTISALVI, of Italy, 1150. The celebrated Battisterio of Pisa, near the Campo Santo. His works were in the Lombard style, overloaded with minute ornaments.

BUONO, of Venice, 1150. The celebrated tower of St. Mark, at Venice. The Vicaria, with the Castello del 'Uovo, at Naples. The church of St. Andrew, at Pistoia.

SUGGER, of St. Denis, 1150. He rebuilt the church and abbey of St. Denis, near Paris. He was distinguished by perfection of what is called the Gothic style.

PIETRO DI COZZO, of Italy, 1170. The celebrated great hall at Padua.

WILHELM, of Germany, 1170. The hanging tower of marble at Pisa, upon which Bonnano and Thomaso, sculptors of Pisa, were also engaged. This tower was originally built perpendicular; but the ground consisting of sea-sand, sunk during the progress of the work in such a manner, that its centre differs with its periphery about 15 feet.

ROBERT, of Lusarche, in France, 1220. The cathedral of Amiens, continued by Thomas de Cormont, and finished by his son Renauld.

ETIENNE DE BONNEVEIL, of France, 1220. The church of the Trinity, at Upsal, in Sweden, after the model of Notre Dame, at Paris.

JEAN D'ECHELLES, of France, 1250. The portico of Notre Dame, at Paris.

PIERRE DE MONTEREAU, of France, 1250. The Holy Chapel at Vincennes. The refectory, dormitory, chapter-house, and chapel of Notre Dame, in the convent of St. Germain des Prez, near Paris.

EUDE DE MONTREUIL, of France, 1250. Church of the Hotel Dieu, at Paris. The churches of St. Catherine du Val des Ecoliers, of St. Croix de la Bretonnerie, of Blancs Manteaux, of the Mathurins, of the Cordeliers, and of the Carthusians, at Paris. His style was gloomy Gothic.

SAN GONSALVO, of Portugal, 1250. Stone bridge at Amaranto.

SAN LORENZO, of Portugal, 1250. Stone bridge at Tui.

SAN PIETRO, of Portugal, 1250. Stone bridge, called Il Ponte di Cavez.

LAPO, or JACOBUS, of Germany, 1250. Convent and church of St. Francis, at Assisi. Palazzo del Bargello, at Florence.

NICOLA DA PISA, of Pisa, 1250. Convent and church of the Dominicans at Bologna. Church of St. Michele and tower of the Augustins, at Pisa. Great church del Santo, at Padua. Church of the Frati Minori, at Venice. Abbey and church of Tagliacozzo, in the kingdom of Naples. Plans of the church of St. Giovanni, at Siena, of the church and convent di S. Trinita, at Florence, and also for those of the Dominicans at Arezzo. He intermixed the Gothic with the Lombard style. About twenty-eight years later commenced the building of the cathedral of Florence by two monks, Fra Giovanni and Fra Ristoro.

FUCCIO, of Italy, 1270. Church of St. Mary su l'Arno, at Florence. He finished the Vicaria and Castello dell' Uovo, at Naples; and was distinguished for his skill in fortification.

MAGLIONE, of Pisa, 1270. The cathedral and the church of S. Lorenzo, at Naples.

MASUCCIO, of Naples, 1270. Maria della Nuova, at Naples. Churches of

S. Dominico Magg. and S. Giovanni Magg.; the archiepiscopal palace and the Palazzo Colombrano, in the same city.

Marino Boccanera, of Genoa, 1280. The mole of Genoa was begun by him.

Arnolfo, of Florence, 1280. The church of S. Croce, the walls of the city, together with the towers; the model and plan of the cathedral S. Maria del Fiore, to which Bruneleschi added the cupola, at Florence.

Pietro Perez, of Spain, 1280. The cathedral of Toledo.

Robert de Covey, of France, 1280. He rebuilt the cathedral at Rheims.

Erwin von Steinbach, of Germany, 1280. The celebrated minster of Strasburg was superintended by him for twenty-eight years. His style was the purest Gothic.

Giovanni da Pisa, of Pisa, 1280. The celebrated Campo Santo, at Pisa. Castel Nuovo, at Naples. The façade of the cathedral of Siena. Many other churches and palaces at Arezzo, and in other towns of Italy. He is remarkable as the first architect in the modern style of fortification. His churches and other buildings are grand and cheerful.

Andrea da Pisa, of Pisa, 1300. Plan of the fortress della Scarperia, at Mugello, at the foot of the Appennines. Plan and model of the church of S. Giovanni, at Pistoia. The ducal Palazzo Gualtieri, at Florence. He was distinguished in fortification.

Augustin, brother of Angelo, of Pisa, 1300. The north façade of the cathedral of Siena, as also the church and convent of St. Francis in the same city. The church di S. Maria, likewise at Siena, was built by him and Angelo jointly.

Angelo, brother of Augustin, of Pisa, 1300.—See Augustin.

Giacomo Lanfrani, of Italy, 1330. Church of St. Francis, at Imola. Church of St. Anthony, at Venice.

Jean Rauy, of France, 1340. He finished the building of the church of Notre Dame, at Paris.

William Rede, of Chichester, England, 1350. The castle of Amberley, Sussex.

William Wykeham, of Wykeham, in England, 1350. Plan of Windsor Castle. Cathedral of Winchester.

Philip Bruneleschi, of Florence, 1390. Cupola of the cathedral of Florence. Palazzo Pitti at the same place, begun, and about half finished, by him. He set the first example of the purer style in the architecture of Italian palaces.

Michelozzo Michelozzi, of Florence, 1400. The Palazzo de Medicis, now Riccardi, the plan of which was designed by Bruneleschi, the Palazzo Caffagiulo, the Palazzo della Villa Careggi, and the Palazzo Tornabuoni, at Florence: several other palaces, churches, and convents. His style was distinguished for its purity.

Giuliano, of Majano, near Florence, 1400. The Palazzo del Poggio Reale, at Naples. The palace and church of St. Marco, at Rome, in which he employed many of the stones from the Colosseum. He was an artist of distinguished merit.

Andrea Ciccione, of Naples, 1430. The convent and church of Monte Oliveto, at Naples. Several other convents and palaces.

Leon Battista Alberti, of Florence, 1450. Church of St. Francis, at Rimini; church of St. Andrew, at Mantua. A great number of other buildings in Italy.

Christobolo, of Italy, 1450. A mosque at Constantinople, with eight schools and eight hospitals on the site of the church of the Apostles, by command of Mahomet II.

(To be continued.)

THE DOMESTIC COMMONPLACE-BOOK;

Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.

DOMESTIC PROCESSES FOR DYING WOOLLEN, SILK, COTTON, AND OTHER STUFFS, A PERMANENT YELLOW, RED, CRIMSON, BLUE, BROWN, BUFF, NANKEEN, FAWN COLOUR, &c. &c.

THE art of dying consists in extracting the colouring matters from different substances, making them pass into the fibres of woollen, cotton, flax, silk, or other bodies, and fixing them there as permanently as possible, so as to resist the action of the liquids to which the article will probably be exposed in the ordinary affairs of life.—Thus, for instance, dyed linen and cotton goods must resist the effects of soap and water, to which they are necessarily subjected in washing, and woollen and silk goods must bear being scoured, which, in fact, is a more careful process of applying detergent articles in a particular manner, similar to the operation of soap and water. And although the processes of dying comprehend a series of complicated operations, which are strictly founded on chemical principles, and which require much skill, we shall, on this occasion, exhibit some simple processes of this beautiful art, that may be successfully practised in an easy and economical manner by those who are unacquainted with the dyer's art.

To dye Wool a permanent Yellow.

Woollen yarn, or cloth, may be dyed of a permanent yellow in the following manner:—Boil the yarn or cloth with one-sixth of its weight of alum, in a sufficient quantity of water, for half an hour; and then, without rinsing, plunge it into a copper, containing a decoction of twice as much quercitron bark as equals the weight of the alum employed, and agitate it in the dye liquor till it has acquired the intensity of colour wished for. This being accomplished, a quantity of powdered whiting or chalk, equal in weight to $\frac{1}{100}$ part of the wool, must be thrown into the copper, and the mixture suffered to boil very gently for about a quarter of an hour longer. By this method a bright lively yellow is produced.

To dye Silk a bright clear Yellow.

Silk may be dyed a fine clear yellow in the following manner:—First impregnate the silk by soaking it for a few minutes in soap and water; then rinsing it, and immersing it in a solution of alum and water, and then passing it through a decoction of *weld* till the desired shade of colour is produced. The weld is to be tied up in a coarse bag, and put into the copper, with a sufficient quantity of water; and after having boiled for about half an hour, and the fire slackened, the silk, previously impregnated with alum, is passed through this bath.

Gold or deep Yellow.

Add a small quantity of pearl ash towards the end of the process; or still better, add the pearl ash to a second decoction of weld, and pass the silk through it, after having been first dyed a bright clear yellow, in the manner before stated.

Orange Yellow

may be dyed, by adding to the decoction of weld a small quantity of annotto. The silk, being first dyed a clear yellow in the manner before stated, acquires a rich golden hue when passed through a bath of weld, to which a small portion of annotto has been previously added.

Jonquil Yellow.

This colour is given to silk by adding to the decoction of weld a small quantity of crystallized acetate of copper (crystallized verdigris).

To dye Cotton Yellow.

Let the article be first well cleansed by boiling it for about a quarter of an hour with a small quantity of pearl-ash; then impregnate it with alum, and dye it in a bath of weld, in which the quantity of weld is at least equal to the quantity of cotton to be dyed. When this is done, soak it in a bath of sulphate of copper and water for twenty-four hours; and, lastly, rinse it in water, and suffer it to dry. Instead of weld, quercitron bark may be used; but the yellow dye which this bark gives, is not so bright and lively as the yellow obtained from weld.

To dye Silk Crimson, Poppy Red, Cherry Red, Rose Red, and Flesh Red.

Silk may be dyed red, of various shades, by means of cochineal or carthamus. It may be dyed crimson by first steeping it in a solution of alum, and then dying it in a cochineal bath, prepared in the following manner:—In the first place, dissolve one part of sal ammoniac in eight parts of nitric acid; and add, by very small portions at a time, one part of granulated tin, and afterwards dilute the solution with one-fourth part of its weight of soft water. Then put eight ounces of this solution into an earthenware pan, with a sufficient quantity of water, and add also ten ounces of cream of tartar, and six of finely powdered cochineal, and boil this mixture. In this bath the article to be dyed must be immersed till it has received a fine bright colour. By adding a little turmeric root in powder, the red colour is rendered more brilliant.

The colours known by the names of poppy, cherry, rose, and flesh colour, are given to silk by dying them with carthamus; that is to say, by keeping the silk immersed in an alcaline solution of the colouring matter of carthamus flower, into which as much lemon-juice, or instead of it a solution of crystallized citric acid, has been poured as produces the desired shade of colour. The solution of carthamus is prepared in the following manner:—Take any quantity of carthamus flower, put it into a bag, and squeeze it in water, to deprive it of all the extractive colouring matter which can thus be separated by the action of water; and repeat this process till the water, thus employed for extracting the colouring matter, ceases to be tinged. This being done, infuse the carthamus, thus deprived of its yellow colouring matter, in a weak solution of carbonate of soda in water, which will extract the red colouring matter that it contains, and which is soluble in the alcali; and if to the solution lemon-juice be added, the red colouring matter again becomes precipitated, and affixes itself to the fibres of the

silk, whilst the acid of the lemon-juice combines with the alcali of the carbonate of potash.

To dye Wool Brown, Fawn, and Nankeen Colour.

Wool may be dyed a brown or fawn colour by making a decoction of the green covering of the walnut. It is well known that walnut-peels strongly dye the skin. To dye brown with them, nothing else is required than to immerse the article in a warm decoction of them, till it has acquired the wished-for colour. The intensity of the colour is proportioned to the strength of the decoction. The walnut-husks may be kept for a long time, indeed for many years, in vessels filled with water. The root and bark of the walnut-tree give a decoction much resembling the fruit-husk: it may be employed to produce a very fast buff or fawn colour; if alum be added, the dye becomes somewhat lighter.

A good bright and permanent nankeen colour may be given to cotton by iron liquor (acetate of iron). It is only necessary to soak the cotton previously in a weak solution of sub-carbonate of soda or of potash, and then immerse it into the iron liquor: or the article to be dyed may be soaked first in the iron liquor, and the fluid may then be super-saturated with a solution of a sub-carbonated alcali. It must afterwards be rinsed in a very weak solution of sulphuric acid.

To dye Wool, Silk, Cotton, and other Stuffs, a permanent Blue.

Boil in a pipkin, or saucepan, nine parts, by weight, of pearl-ash, with as much bran, and one part of madder root, in a sufficient quantity of water, and add to this mixture nine parts of indigo, ground up with a little water, and keep the mixture boiling for about half an hour. Or a still richer blue dye will be obtained thus:—Mix up together one part of indigo, two parts of green vitriol, and two of quick-lime, with a sufficient quantity of water; stir the mixture together, and suffer it to remain in a closed vessel for four or five days. With the clear liquor thus obtained, wool, silk, cotton, or any other article, may be dyed a permanent blue. The article comes out of the dye of a green colour, and turns blue by exposure to the air. When the article is thus dyed blue, it is necessary to rinse it in water very slightly acidulated with sulphuric acid. This heightens the colour, and extracts any earthy matter, which would give a harsh feel to the stuff, and impair the lustre. Every kind of stuff may be dyed blue with this dye.

EASY METHOD OF EXAMINING THE NATURE OF MARLS, SO AS TO ASCERTAIN THEIR AGRICULTURAL VALUE.

Although the examination of marls and limestones, with a view to ascertain their fitness for the purposes of agriculture, is a subject familiar to those who are conversant with analytical chemistry, it will, nevertheless, we hope, not be deemed superfluous to lay before the readers of the *Repository* the process best suited for the unlearned farmer, to ascertain the nature of marls and limestones, so as to determine their relative agricultural value.

The name of marl is given to a mixture chiefly composed of calca-

reous earth and clay, in which the calcareous earth considerably exceeds the other ingredients. In agriculture, a variety of these combinations are distinguished by particular names, such as common marl, shell marl, stone marl, &c.; but by whatever name this substance may go, it may be asserted, that all marls are useful in agriculture only in proportion to the quantity of calcareous earth which they contain; and with respect to its utility in manuring land, a marl is not reckoned of any value unless it contains thirty-five or forty per cent. of lime or calcareous earth. The easiest mode of ascertaining this, is to immerse one hundred parts of the marl, the value of which you wish to ascertain, in a sufficient quantity of dilute muriatic acid (spirit of salt). All that is dissolved by this means is lime, and no more of it; by weighing the remainder, therefore, and subtracting it from the whole, you learn the exact proportion which one hundred parts of the marl contain, because the carbonic acid, which was combined with the calcareous earth, is expelled by the muriatic acid. The loss of weight of the carbonic acid, therefore, fixes the value of the marl. Thus, for example, if an ounce of marl loses forty grains, we conclude that the ounce of marl contained only one hundred grains of calcareous earth; and that it would be the interest of the farmer to pay five times as much for a load of lime as he must pay for a load of marl, provided he should be obliged to fetch it from the same distance. This being premised, the following method will enable any person to perform investigations of this kind:—

1. Put a few ounces of common muriatic acid, previously mixed with not less than an equal quantity of water, into a tea-cup, or other vessel; place it in a scale, and let it be balanced.

2. Reduce a few ounces of dry marl to powder, and let small portions of it at a time be added to the acid, till no farther effervescence or frothing up takes place.

3. Let the remainder of the marl be then weighed, by which means the quantity dissolved by the acid will be learned.

4. Let the scale be next restored. The difference of weight between the quantity added to the acid, and that requisite to restore the equilibrium, will shew the weight of carbonic acid lost during the effervescence.

If the loss amounts to thirteen per cent. of the quantity of marl projected, or from thirteen to thirty-three grains per cent. the marl analyzed is calcareous marl, that is to say, marl rich in calcareous earth.

Marls in which clay abounds (clayey marls), seldom lose more than eight or ten per cent. of their weight by this treatment. The presence of argillaceous earth in marl may likewise be ascertained by drying it, after being washed well: when kneaded together, dried and burnt, the marl will harden and form a brick. *Sandy* marls generally lose a still less quantity of carbonic acid.

PRESERVATION OF WATER.

SIR,—It having fallen to my lot to be one of those who are charged

to make trials and observations on the best methods of preserving water sweet or fresh during long sea voyages, I take this method of stating, that of all the remedies tried during a course of three years' experience, none has answered better to preserve water sweet during long sea voyages than the practice of charring the water-casks on their inside. There are now in one of his Majesty's dock-yards three casks of water, which water is three years old, and perfectly sweet. There is, therefore, little doubt, that water may be preserved fresh or fit for drink any length of time in charred barrels. It has been generally supposed, that the putrefaction to which water is liable, arises from its containing chiefly organic matter: but this is not so much the case as a real decomposition of the water being effected by the chemical action of the wood, to which it is continually exposed. That tainted water may be rendered sweet by filtering it through fresh burnt and coarsely pulverized charcoal, is sufficiently known. I am, with respect, sir, yours, F. WILLIAMS.

Portsmouth, May 28, 1816.

METHOD OF ASCERTAINING, BY CHEMICAL MEANS, WHETHER A LIME OR LIMESTONE BE FIT OR UNFIT FOR THE PURPOSES OF AGRICULTURE.

Every farmer knows, that there is a vast difference in the fertilizing power of different kinds of lime when employed as a manure; for there are many extensive districts in this country which furnish lime far inferior to the lime obtained from other places. The presence of magnesia in limestone, it is now well known, proves extremely injurious to vegetation when employed as a manure. The magnesian limestone may readily be distinguished from limestone which affords quicklime fit for agriculture, by the extreme slowness of its solution in acids, which is so considerable that even the softest kind of the former is much longer dissolving than marble.

The following is the easiest process for ascertaining whether a limestone is fit for agriculture or not:—

Put into a tea-cup one hundred grains of the limestone to be examined, previously reduced to powder, and pour over it, by degrees, half an ounce of sulphuric acid. On each effusion of the acid, a violent effervescence will ensue; when this ceases, stir the acid and limestone together with the stem of a tobacco-pipe, and heat the mixture on the hob of a common fire-place: or, what is still better, put the tea-cup on sand placed in a common fire-shovel, and heat it in that manner over a clear coal fire till its contents are dry. This being done, reduce the mixture to powder, and pour over it two or three ounces of water; heat the mixture again for a quarter of an hour, and then throw the whole upon a filter, and wash the insoluble part on the filter, by pouring over it, repeatedly, small quantities of water. To the fluid which has passed through the filter, add gradually half an ounce of common pearl-ash, or sub-carbonate of soda, dissolved in three or four ounces of water,

which will produce a copious precipitate, if the limestone contained any notable quantity of magnesia; if not, the fluid will only become slightly milky. Heat the fluid (if magnesia be present) by setting it in a tea-cup near the fire; let the precipitate subside; pour off the clear fluid, which may be thrown away, and wash the white precipitate with warm water; then pour it on a filter, the weight of which is known, dry and weigh the whole. The result shews how much carbonate of magnesia was contained in the original stone; or deducting sixty per cent. how much pure magnesia one hundred parts of the lime contain.

If burned lime has been used, deduct from the weight of the precipitate sixty per cent. and the remainder gives the weight of magnesia in each one hundred grains of burned lime.

NEW METHOD OF STAINING WOOD A PERMANENT BLACK COLOUR.

Take one part of crystallized triple prussiate of potash, dissolve it in eight ounces of water, make the solution hot, and brush the wood over with it twice or three times. This being done, make a decoction of logwood, of one part, by weight, of logwood, and four of water, and brush the wood over with it also; and, lastly, apply a decoction of gall-nuts, mingled with a concentrated solution of red oxide of iron: brush the wood over with it three or four times, and it will now be of a beautiful blue-black colour, which is permanent. The wood may be polished with a hard brush and black shoemaker's wax.

BIOGRAPHICAL SKETCHES AND ANECDOTES.

THE ABBE DE BALIVIERE.

This gentleman was one of the almoners of Louis XVI. and perhaps it would be difficult to find a more singular character; he was, in fact, an odd compound of the devotee and the man of the world: fond to excess of hunting and play, he contrived, nevertheless, to perform his clerical duties with strict regularity. Simple, benevolent, and well intentioned, his eccentricities were at times very amusing. He was very fond of politics, and the blunders he made in conversation on that subject often created mirth at court. Talking one day with Madame de Polignac about the war between England and America, he said, very seriously, "I have several times seen the *abbey* of Chesapeak mentioned in the papers; it must be an excellent benefice, and should M. de Rochambeau prove victorious, I shall, whenever it becomes vacant, request the queen to ask for it for me from the Congress." Though the abbé was very benevolent, his odd manner made even his charities sometimes appear ridiculous. One day, at a hunting party, being left behind by his companions, he overtook one of the huntsmen just at the moment when he had fallen from his horse, and broken his leg. The abbé, struck with consternation, dismounted in great haste to assist

him: being in the midst of a forest, the abbé looked about in vain for help. The huntsman, in the mean time, being in great pain, groaned most terribly; and M. de Baliviere, not knowing how to go about assisting him, began very gravely to condole with him on his misfortune, and taking his snuff-box from his pocket, pressed him to take a pinch. Our readers will scarcely give M. de Baliviere credit for much understanding: yet he played with great skill at the most difficult games; conducted the temporal as well as spiritual affairs of his living with great judgment; and shewed good sense, as well as benevolence, in administering to the wants of the poor. In short, we might sum up his character by reversing the two last lines of Rochester's epitaph on Charles II.

> "He never did a foolish thing,
> Nor ever said a wise one."

THE MARQUIS CARACCIOLI.

THIS nobleman, who was much liked in Paris when he resided there in quality of ambassador, was possessed of considerable wit and vivacity. The French are indebted to him for the introduction of Italian music into France. He sent for the celebrated Piccini, whom he encouraged and supported against a powerful party, at the head of which was Gluck, who was then protected by the queen, Marie Antoinette.

The marquis had been ambassador in London before he went to Paris, and some of his sallies are still remembered in both countries. His present Majesty, with whom the marquis was rather a favourite, knowing that he frequently abused the English climate, asked him one fine summer's day whether he did not fancy himself at Naples. "Ah, sire!" replied he, with much quickness, "the moon of the king my master is preferable to your majesty's sun." We make no comments on the *politeness* of this reply.

He was of a very observing turn, and exposed with much drollery the various, and sometimes absurd, peculiarities of every nation he had visited. Speaking one day of the passion of the English for betting, he said very gravely, that he had been near falling a victim to it. "I was riding," continued he, "on the high road, and my horse being startled at something, ran away with me. Two Englishmen, who were galloping behind me, directly betted a couple of guineas, one that I should be thrown, the other that I should keep my seat: both were totally regardless of my cries for help, and the horse galloped on till we came near a turnpike. The toll-keeper immediately shut the gates, and I thought myself just out of danger: no such thing, one of the two who laid the wager, called out, 'No, no, don't shut them! don't shut them! there's a wager!' The man immediately opened the gates, and my horse did not stop till he had got a mile beyond the turnpike." It is unnecessary to add, that there was not a word of truth in this story, which the marquis, however, related in a manner that would have imposed upon any body.

The marquis, when appointed to the vice-royalty of Sicily, was far from being pleased at an appointment, however honourable, that obliged him to quit France, a country to which he was much attached. When he went to take leave of Louis XVI. that monarch said to him, "I congratulate you, M. l'Ambassador, on your appointment; you are about to occupy one of the finest places in Europe."—"Ah, sire!" replied he, in a melancholy tone, "the finest place in Europe is the place I quit." The point of this reply was his allusion to the *Place Vendome.*

MISCELLANIES.

EXTRAORDINARY PETITION OF VISCOUNT D'ENTRECASTEAUX.

The following singular petition was presented to the Queen of Portugal from the Viscount d'Entrecasteaux, formerly one of the judges of the parliament of Aix in Provence, in France, who having fled his country, after having murdered his wife, escaped by sea to Portugal, where he was discovered and apprehended. The French ambassador formally demanded that the criminal should be given up, in order that he might be sent back to France, to suffer there the punishment due to his crime. Before any answer was given to the ambassador, the following petition was put into the queen's hands:—

"I had not a soul formed for the commission of crimes; a moment of delirium and madness alone plunged me into the abyss into which I have fallen. I pretend not, however, to be the less criminal, or the less deserving of punishment; but if my crime is too great for mercy, at least may I hope to excite some pity in your majesty's breast? Deign then, O great queen! to listen to the voice of that pity, and save me from that shame of suffering death in my own country, by inflicting it on me here. I am too well acquainted with the prejudices that exist in France, to hope that even after I should have paid to justice the forfeit of my life, my memory should escape the infamy that attends those who fall by the hands of the public executioner. Justice having once received her due, no trace of the crime ought to remain, and prejudice should rest satisfied. May I then hope, great princess, that as I call myself for the punishment I deserve, and become even a petitioner to obtain it, my soul may be freed from ignominy, for which nature never formed it, but which it has, nevertheless, too richly deserved? Were this my prayer granted, I should have the consolation, in my last moments, to think that my name would not hereafter be remembered with horror; and in taking the last farewell of the authors of my days, I might say to them, 'Your son is still worthy of you: he has done away the dishonour he has brought upon you; he has made atonement for his

crime, and is thus become worthy of your compassion!' If I should have the great happiness to excite your majesty's pity, and in your mercy you should be inclined to grant my petition, you need not be afraid that your justice should, in the least degree, infringe the laws of nations, by dooming to die in your dominions the subject of another crown, for a crime committed in his own country; on the contrary, I flatter myself that I shall be able to demonstrate to your majesty, that your justice is, in some measure, bound to put me to death. Though I am by birth a Frenchman, yet it is not as a Frenchman that I am guilty; it is not the French nation alone that I have offended; it is as a man that I am a criminal, and all mankind have a right to inflict upon me the punishment of death. Wherever there are men, and laws by which they are governed, I am amenable to punishment for a crime levelled against human nature: I carry about me a mark that must point me out as unworthy of protection, and wherever I am found, there may my blood be spilt with justice.

"In this country I have publicly confessed my crime; I have made known the culprit to your majesty; I am at once the accuser, the witness, and the criminal. What more is wanting but judgment? which I beseech your majesty to pass upon me.

"I entertain the greatest hope of obtaining a request that will enable your majesty to unite justice and clemency. If the compunction of a soul, filled with horror at its crime, can excite pity, you will extend it towards me by granting the request I take the liberty to make; that by dooming me to death in your own dominions, you may put an end to my remorse, and, at the same time, enable me to expiate a crime at which humanity shudders. If I am so unhappy, so criminal, as not to deserve any compassion, I will appeal to your justice: I bring before you a man guilty of the most enormous crime, and call for his death.

"If your majesty was engaged in a war, I might perhaps have besought you to afford me an opportunity to spill some of my blood in your service, before I should expiate by a public punishment the offence of which I have been guilty, to the end that my death, at least, might not be entirely useless. But as your majesty has the happiness to make your subjects enjoy the blessings of profound peace, your justice calls for my life as its due; to that justice I hope I shall be indebted for the recovery of my lost virtue, the security of my honour, and a deliverance from all my pains. If, on the other hand, your majesty, considering the enormity of my crime, should think that my blood would pollute your dominions, despair alone will then be my portion. However, in either case, even in the agonies of death, I shall not cease to offer up my most fervent prayers for the prosperity of your majesty's reign. While suspended between hope and fear, I wait a decision that will fix my doom, I am, with the most profound respect, your majesty's most humble and most obedient servant,

"BRUNZI D'ENTRECASTEAUX."

Somerset.

FAMILIARITY OF THE SWALLOW.

DR. CLARKE, in his *Travels*, relates a very curious circumstance in the natural history of the swallow, with which he accidentally became acquainted at a village in Greece. "In the course of our search for antiquities," says he, "happening to visit the shop of a poor barber, we observed, as we were speaking to the owner, in a room with a ceiling so low pitched that our heads almost touched it, a swallow enter two or three times through a hole purposely left for its admission over the door. Without regarding either the number or the noise and motion of so many persons in this small room, it continued its operation of building a nest, although within our reach, against one of the joists. It was impossible not to admire the activity of this little animal; the velocity with which it went and returned; but, above all, the happy confidence which it seemed to enjoy in its security from molestation or injury. The owner of the shop entertained the superstition, which is common to all nations that are visited by this bird, and which is alluded to by Sophocles, concerning the *sanctity* of his little guest, deeming himself fortunate in being thus honoured by one of *Apollo's messengers*. He told us that the same swallow had annually visited him for many years, but that this year it came earlier than usual; that it paid him handsomely for its lodging, its presence being considered as a most fortunate omen, whereby customers were attracted to his shop whenever the swallow arrived."

HISTORY OF SUSAN STRIVEWELL.

TO THE EDITOR.

SIR,

As my lady is a subscriber to your *Repository*, I have an opportunity of seeing it; and observing some time ago a reflection made by one of your correspondents—"that if servants were to be heard in their turn, they might also be found to have some cause of complaint;" I thought that my history would prove the truth of this reflection, and I have taken the liberty to send you some account of it.

My parents were very poor people, who had some difficulty to spare the money necessary to send me to a day school; reading and writing were consequently the sum of my acquirements. My mother, who was very notable and industrious, took care to qualify me for service, but I had the misfortune to lose her before I attained my sixteenth year; and my father survived her only a few months. This severe loss rendered me for some weeks incapable of doing any thing; but an aunt to whose house I went on the death of my parents, soon reminded me of the necessity there was for my getting my bread, and as she had a cousin settled in London, she gave me a letter to her; paid the expense of my journey

to town out of the money produced by the sale of my parents' few effects, and I set out from home, with many charges to be a good girl, and many wishes for my success in getting a situation.

I wished if I could to get a place as lady's maid, but my cousin told me, she feared my being a country girl might be an obstacle, and advised me to go after a situation as housemaid; and finding there was one wanted at Mrs. Rigid's, I went to offer myself. Mrs. Rigid, who was an old lady, put on her spectacles and surveyed me for some time without speaking; at last she asked me if I was not ashamed of myself to come after a housemaid's place dressed in such a ridiculous manner (my dress I should tell you, sir, was a black stuff gown, a black silk handkerchief on my neck, and a straw bonnet with black ribbons). "When I heard you was a country girl," pursued Mrs. Rigid, "I was in hopes of seeing a decent comfortable person, dressed as servants were in my young days, but instead of that you are as fine as any London madam of them all."—"I will dress in whatever manner you please, ma'am," replied I, "if you will have the goodness to take me into your service."—"Not I, indeed!" cried she; "there are places that may suit you, but I am sure mine is not one of them." I attempted to reply, but she angrily ordered me to get about my business, and I returned to my cousin very much dejected. She desired me not to make myself uneasy, for she was pretty sure I should not meet with another lady who would find fault with my dress; and as there was a children's maid wanted at Doctor Doublefee's, I went after the situation immediately.

I was shewn into an elegant apartment, where Mrs. Doublefee sat reading; she turned round on my entrance, and surveying me with a look of contempt, "Pray, young woman," cried she, "what do you want?" I stammered out, that I came to offer myself as children's maid. "Then you have a great deal of assurance," said she; "do you suppose I should suffer my children to be waited upon by such a vulgar-looking, ill-dressed creature as you? Why I should be ashamed to see my scullion in such clothes; a rusty old stuff gown, and a nasty coarse straw bonnet!"—"They are my best at present, madam," replied I, "but I will buy others, if you wish it."—"What, I suppose you think then, that if you had one decent suit of clothes, that would be sufficient for a place like mine! I never saw so much brass in my life. Go, you had better offer your services at a public-house; 'tis the only place you are fit for." I was too much dismayed to attempt any further excuse, and I returned almost in despair.

One would suppose I had been asking charity instead of a service, from the difficulty I had in getting a place. Some ladies thought me too young; others were afraid I was not smart enough; some told me they were determined never to take country girls, because they had had several, who all turned out very bad: others preferred country girls, but then they must have lived two or three years in service in the country. At last, when I was beginning to despair, I heard of a situation as attendant on two young

ladies, sisters, and although the place was said to be a very hard one, I went after it directly. As soon as I entered the room where they were sitting, the youngest said to her sister, "Why, Lord! Harriet, this girl's a mere country dowdy, and I am certain she is good for nothing."—"How do you know what she is good for?" replied Miss Harriet. "Come here, child, and let me speak to you." She then began to inquire what I could do; but I was so frightened at what her sister had said, that I gave a very poor account of myself: nevertheless, she hired me, more I believe out of opposition to her sister, than from any other motive.

I went home the following day quite elated to think that I had got a place at last; and as I knew that I really could do every thing that Miss Harriet required of me, I was resolved to convince her sister, that the country dowdy was fit for something. But before I had been a week in my place, I saw clearly that it would be impossible for me ever to give satisfaction to my two mistresses, for whenever the one gave me any thing to do, the other was sure to set me about something else. I had agreed to wait upon them both, to wash all their small linen, and do what needle-work I could at my leisure. Miss Sophia, the youngest, having taken a dislike to me, complained continually that every thing I did for her was wrong: if I dressed her, she had not patience with my awkwardness; whatever pains I took in getting up her muslins, she never found them fit to be worn, and she protested I did not do one quarter of the needle-work she wanted. Miss Harriet was displeased with me, because she thought I paid more attention to her sister than to herself. "It was always the way," she said, "that she was imposed upon by servants; these creatures knew the easiness of her temper, and they took advantage of it: but she was determined to be no longer a cypher, but to have proper attention paid to her orders." It was in vain for me to say, that I wished to do every thing in my power to please her, she constantly declared I did not take the least pains to do it; and at the end of six months she discharged me, because, she said, I added insolence to ingratitude, in declaring it was not my fault if I did not give satisfaction.

As my place had been truly uncomfortable, I was not very sorry to lose it; but I resolved, that, in taking another, I would be careful to have but one mistress. In a few days I was engaged as maid to Mrs. Tempest, who told me when she hired me, that I should find her a good mistress, if I deserved it, but I must not mind being scolded now and then, for she was rather passionate. As I had been scolded continually for six months before, I thought I should be very well off in being scolded only now and then, and I went home in very good spirits. For a whole week my mistress behaved so kindly to me, that I thought myself the luckiest creature in the world; but one day having the misfortune to break a smelling-bottle, it put her into such a passion, that she snatched up a heavy china water-jug, and threw it at me. Luckily it missed me, but I was so terrified, that although she condescended to say she was

sorry for it, I quitted her the next day.

Mrs. Thrifty, my next lady, made some difficulty of engaging me, because I wished to stipulate for leave to go to church, and sometimes to see my cousin: with respect to the first, however, she said she would spare me when it suited her convenience (which I must observe was only once during nine months that I lived with her); but as to the latter, she neither allowed her servants to go out, nor to have any followers. This lady, who was rather in years, and had no family, was very notable, and as she frequently said, that idleness was the mother of mischief, she took care to keep every body about her employed. Finding that I was a good needle-woman, she gave me plenty of work, and from six in the morning till eleven or sometimes twelve at night, I laboured without intermission. However, as my mistress was not ill tempered, and sometimes encouraged me by saying I did more needle-work than any other servant she had had, I bore the hardships of my place very well.

One day while I was sitting at work in my lady's dressing-room, my master entered, and asked where she was. I told him, I believed in the drawing-room, and inquired whether I should let her know that he wanted her. "No," cried he, "my business is with you: 'tis a shame that so fine a girl as you are, should be labouring in this manner from morning till night; I have a plan in my head to render you more comfortable." I replied, that I was as well off as I wished to be, and I turned directly to leave the room. He got between me and the door, and attempted to catch me in his arms. I repulsed him very angrily, and at this moment my mistress came out of her bed-chamber, which communicated with the dressing-room. My master vanished in a moment, and she began, with passion, to abuse me in the most violent terms: I was a vile dissembling hussy, an artful hypocrite; this was my sanctity, forsooth, to inveigle a married man! but she never knew any pretenders to religion but what were wicked in their hearts. However, she had heard all that passed, and she would take care that I should not gain admission into another family, to disturb the peace of it, as I had done her's. "If you heard what passed, madam," cried I, "you must know that I am not in fault, and that the blame is entirely my master's." At these words her passion rose beyond all bounds. "Was there ever such insolence!" cried she, "to dare to blame your master! as if all men will not take liberties with such forward, vile creatures as you are." She ran on in this manner till she was out of breath, and then throwing me my wages, she desired I would take my rags, and get out of her house directly.

I went immediately to Mrs. Tempest, who had the goodness, on hearing my story, to say she would get me a situation; which she very soon did, with a widow lady, who told me when she engaged me, that she wanted little personal attendance, and did not require needle-work; but she wished to have a trusty person who would act as housekeeper, and on whom she could depend to let nothing be wast-

ed in the family. This last part of my office, however, was a sinecure, for she took care to keep her house in such a manner that we should have nothing to waste. She made it her business to know the very lowest prices of all sorts of provisions, and as she bought every thing for ready money, she always took care before I went to market, to tell me what each article was to cost; and as I did not dare to exceed the price she mentioned, I was in general obliged to buy the worst of every thing, and my mistress was in consequence always dissatisfied with me. She never saw such bad provisions, she said, in her life; it was impossible for her to eat such trash, it was only fit for dogs. If I told her it was because I was fixed to a price, she insisted upon it, that I might have purchased the best meat, &c. for the same money: but she supposed I was too fine a lady to try to get bargains; I did not care how dear I bought every thing, because they cost me nothing; and sometimes she has asked me, whether I was quite sure that I really gave that price for the article. As I had been brought up in the strictest principles of honesty, I was much mortified at these speeches, and one day I could not help saying, that if she suspected me, she did wrong to suffer me to lay out her money. This speech produced such tart reproaches for my pertness, that I burst out a-crying. My mistress ordered me to quit the room, and not make myself so ridiculous; she had said nothing that ought to hurt my feelings, if I was innocent, and she had no notion of servants affecting sensibility.

Thoroughly dissatisfied with my situation, I now began to inquire for another. "Miss Meanwell wants a servant," said one of our tradespeople to me, "but I don't think you would like the place; she is an old maid, keeps very little company, and I fancy is either poor or stingy." Notwithstanding this unpromising account, I waited on Miss Meanwell, who engaged me directly. It is now more than ten years, sir, and I have lived with her ever since, and shall, I hope, continue to do so till my death or hers. I have not what most servants would call a good place, for my wages are small, and as my mistress dresses in the plainest manner, I have few perquisites; but she always treats me kindly: if through mistake or inattention, her orders are not properly executed, she reproves me, but without severity. She told me when she engaged me, that as she kept only two servants, I should have some things to do which perhaps I had not been accustomed to, and she never suffered her servants to say, "It is not my place," or, "I was not hired to do that:" but as she is very regular and methodical, I soon learned the duties of my station, and it happened sometimes that I did more than was expected from me; whenever that was the case, I was sure to be commended, and to receive some little reward, not money, but some trifle that would be useful to me, or perhaps a book calculated for servants. My mistress allows me to go regularly to church, and now and then I have leave given me, to ask my cousin to come and see me, or else I go to see her. Soon after I went to

live with Miss Meanwell, I was taken dangerously ill, and she had herself the goodness not only to see that there was proper care taken of me, but even to pass an hour or two at a time in my room. She thinks I have shewn my gratitude by refusing to leave her to live with Mrs. Flareit, whose woman has the most easy and lucrative place in town; but I would not change to serve a princess; and I believe, sir, that, discontented and fond of changing as servants in general are accused of being, there are few who, if they were treated as I am, could be wholly insensible of the kindness shewn to them: but I cannot help thinking that we are like children—excessive indulgence, or too great severity, is equally prejudicial to us; and there are few mistresses who, like Miss Meanwell, take care to avoid the one and the other.

In the hope that you will pardon my boldness in troubling you with this long letter, I remain, sir, your very humble servant,

SUSAN STRIVEWELL.

THE UNKNOWN BENEFACTOR.

SOME years since a benevolent old man was walking out towards the Spiegelberg, near Halberstadt. He met by the way a girl about seven years of age. "Father," said the child, "be pleased to give me a halfpenny!"—"A halfpenny! what would you do with a halfpenny?"—"Buy a bit of bread with it."—"A bit of bread! what, are you so very hungry?"—"I have had nothing to eat since the day before yesterday."—"Surely that must be a fib; your red chubby cheeks tell a different story."—"Indeed it is no fib; my father once beat me till I was half dead on account of one."—"What is your father?"—"A button-maker."—"His name?"—"Lindner."—"Where does he live?"—"In the High-street."—"Go and tell him to have the goodness to come to me."

The girl set off; but the old man called her back. "You little goosecap," said he, "to whom would you tell your father to come?"—"To you, sir."—"And who am I?"—"I don't know."—"Then you should have asked."—"In that case I should not have been obedient. My father punishes disobedience with the third rod."—"The third! how many rods has he then?"—"He has one for every class of faults."—"Go and fetch your father, and I," seating himself upon a piece of timber near the pepper-mill, "will wait here till he comes."

The girl ran, and soon returned with her father, a handsome man in the prime of life. "Is that your child?"—"What is your motive for inquiring?"—"She asked me to give her something, and begging is prohibited."—"I have seven children, and have not sufficient to maintain one."—"No! are you not a button-maker?"—"Yes, and for that very reason because I am a button-maker I have nothing to do. People have, unfortunately for us, given up wearing such buttons as we make. We have no other resource. All the button-makers must be reduced to beg-

gary."—"It is a pity: as you seem to understand so well how to bring up children, suppose you were to turn schoolmaster?"—"Schoolmaster! why, I cannot read; I was kept from my youth to work, and never learned any thing but button-making. God have mercy upon me, with a dear wife and seven children!"—"Have you not represented your case to the assessor, and applied to him for relief?"—"I cannot creep and cringe. We have already parted with all we had; my wife has stripped herself of every thing, from her jewels to her shift. It is a fortnight since we parted with our last farthing, and are now living upon bread and water."—"Is all this true?"—"You may believe me; it is but too true."—"Father," cried the child, "it is not true; we have not a morsel of bread."

The old man hastily rose. "Come!" said he, and went with them to the town. He saw the parents shed tears over their seven starving children; he found all that had been told him literally true, and felt for the situation of the poor man who could neither read nor write. He entered into conversation with him on his mode of bringing up his children, and was delighted with the soundness of his notions. "I have thought it useful," said he, "to keep a particular rod for every kind of fault, that the children might learn to distinguish between them, and guard against each individually. They will not tell lies, for with the rod appropriated to lying, I have accustomed them to speak the truth."

"There, child, go and buy bread," said the stranger, putting some money into the hand of the girl who had occasioned this visit; "but make haste back, and be sure not to tell any body, that an old man is at your father's." The girl ran as fast as she could; and the father was overjoyed that, for one day at least, he had wherewith to satisfy his famishing wife and children. "Oh, sir," said he to the stranger, "you are an angel of God!" The child returned with the bread, of which the hungry family partook. The old man entered into conversation with the mother and children. He took a particular fancy to one of the boys named Charles. "Come with me," said he to the boy; "your father will give you leave." The stranger walked away; the boy followed; and father, mother, brothers, and sisters, looked after them till they were out of sight. The old man returned to the pepper-mill, without speaking to the boy by the way, and seating himself again upon the timber, wrote with his pencil upon a piece of paper, which he gave to his young companion, saying, "Carry it to your father." The boy ran with all possible speed, and obeyed his direction. The father, ashamed that he could not read what was written upon the paper, carried it to a neighbour, a baker, to learn the purport of it. The words were these:—"Until such buttons as are made by the button-makers come into fashion again, Lindner, the button-maker, shall receive four groschen (sixpence) per day."

Lindner lost no time to run after the stranger, for the purpose of expressing his gratitude; but he could neither see nor hear any

thing of his benefactor. Four days afterwards he received, by coach, 365 four-groschen pieces, and the following year, on the same day, the like sum. It has now been regularly transmitted for seven successive years. Metal buttons are still in fashion; the old man is not discovered; and as he has so well contrived to remain concealed, and consequently wishes to be so, I would earnestly entreat our collectors of anecdotes, who take such pains to spy out and trumpet abroad every good action, to give themselves no concern about this old man. They would doubtless only spoil his pleasure, for they have already seen that he has no wish to be called an angel of God.

This story is related by the German poet Gleim, and, to his honour, we are enabled to add, that he was himself the old man who figures in it—a fact that was not known till after his death.

PLATE 3.—THE NEW CUSTOM-HOUSE.

So early as the year 979 the king's customs were principally collected at Billingsgate, and then to no considerable amount; as even in 1268, the half-year's customs for foreign merchandize in the city of London came only to 75*l.* 6*s.* 10*d.* In the year 1383 a custom-house was built by John Churchman on the site of the late edifice, though at that time, and long after, the customs were collected in different parts of the city. About 1559, the loss to the revenue being discovered, an act was passed to compel persons to land their goods in such places as were appointed by the commissioners of revenue; and a new Custom-House was erected. In 1590, towards the close of the reign of Elizabeth, the customs amounted to 50,000*l.*: at first they had been farmed to Sir Thomas Smith at 14,000*l.* a year; afterwards at 42,000*l.*; and finally at 50,000*l.*

In 1641, just before the beginning of the civil troubles of the country, the customs brought in 500,000*l.* a year; but the broils in which it was involved, had reduced them, at the period of the Restoration, about 110,000*l.* yearly. The average nett customs paid into the Exchequer in the last years of William III. was 417,486*l.*; during the wars of Anne 1,257,332*l.*; the first of George I. 1,588,162*l.*; of George II. 1,621,731*l.*; the first year of George III. 1,969,934*l.*; in 1784, 2,745,260*l.*; and in four years, from 1802 to 1805, both inclusive, the real annual average value of imports was 53,240,000*l.* The real annual average of foreign goods and British manufactures exported in four years, from 1802 to 1805, was 56,611,000*l.* In the year 1784, the shipping in the merchants' service belonging to Great Britain and her colonies, not including Ireland, was 1,301,000 tons, navigated by 101,870 seamen. In 1805 it had increased to 2,226,000 tons, navigated by 152,642 seamen; and the real value of the exports of British manufactures, which were in 1784 18,603,000*l.* had in 1805 increased to 41,068,000*l.* The produce of our fisheries, which in 1784 was of the value of 129,000*l.* had in 1805 increased to 484,000*l.*

The Custom-House erected at the commencement of Queen Elizabeth's reign having been destroyed by the great conflagration in 1666, another fabric rose in its place, at an expense of 10,000*l*. This structure was also burned down on the 13th January, 1715, together with 120 houses in Thames-street; on which occasion fifty persons perished in the flames. It was again rebuilt in a substantial manner of brick and stone, and upon a noble scale, the whole edifice being 189 feet in length; but this, like its predecessors, was destined to become a prey to the flames, by which it was totally consumed on the 12th of February, 1814.

Prior to this event, the Custom-House was found to be inadequate to the vast increase of commercial business; and as the term of its investment in trustees for the crown, at a rent of 1960*l*. per annum, was about to expire, the government, at the suggestion of the Board of Customs, abandoned the idea of making additions to the old building, and directed a new Custom-House to be erected on a piece of ground adjoining to the former, between it and Billingsgate. This ground had become, in great part, vacant by a fire in May, 1808, and for this purpose an act of parliament was passed in 1812: accordingly plans were prepared for a building on a magnificent scale, and of a very classic design, the first stone of which was laid, with the usual ceremonies, at the south-east corner of the proposed building, on the 25th of October, 1813.

This building is great in its features of design, and substantial in the dimensions of its parts, and the genuine taste with which the south front in particular is designed, is highly honourable to the abilities of Mr. Laing, the architect: but, unfortunately, the situation is not favourable to a display or to an inspection of its merits; for the grandeur of the outline cannot be sufficiently seen, owing to the comparatively confined terrace or quay in front of it, to the crowd of shipping that of necessity intervenes between this and the opposite shore, from which it could best be viewed; while this shore affords no further temptation, were it otherwise, to induce the visit of the architectural amateur. The front is of Portland stone, and consists of an Ionic superstructure, supported by a basement, and finished by an attic. The centre of the building contains the great room, which is lighted by nine large arched windows; the central entrance beneath is by flights of steps on each side; and a projecting portion of the basement sustains recumbent figures of Ocean and Commerce. The attic of the centre is decorated by a fine bas-relief 200 feet long, with figures 5 feet 6 inches high, representing our commercial alliances, and executed by Mr. Bubb. Above this is a group of figures representing Industry and Ingenuity, supporting a dial.

The wings, if they may so be called, being symmetrical compartments of the front, to which all the above forms a centre, contains each a centre of insulated columns of the Ionic order; and in its height an additional story is introduced, without injury to the continuity of the lines of the cornices and imposts, which are here essential fea-

tures of the composition: and great care has been taken to guard against a recurrence of those destructive accidents, which have given so many awful warnings to the commissioners.

Though all the desired results of so fine a building towards establishing the architectural reputation of the country, cannot be expected, from its crowded situation, yet its effect from the entrance of the metropolis over London bridge is very striking; and foreigners, who visit the port of London, on viewing it, must speak with respect of our architectural talent, and of the magnificence of this national edifice.

THE FEMALE TATTLER.

No. VII.

Felices ter, et amplius,
Quos irrupta tenet copula; nec malis
Divulsus querimoniis,
Supremâ citius solvet amor die.——Hor. lib. i. od. 13.

Thus happy they in pure delights
Whom love with equal bonds unites;
Unbroken by complaints or strife,
E'en to the latest hours of life.

HAVING received Cornelia's permission to make such use of the communications I mentioned in my last paper, as may suit my purpose, I proceed to give an extract, which will, I flatter myself, be considered as containing very useful instructions to such of my female readers as may be in the situation to which they appear very forcibly to apply.

TO THE FEMALE TATTLER.

Madam,

Innumerable are the evils which result from that want of fortitude and strength of mind, which the generality of the female sex appear more disposed to enervate and destroy, than to cherish and cultivate. A rational being ought surely to be capable of thinking, judging, and acting for herself: she ought to understand the full force and circumference of her duties; and knowing them, to prefer to every other consideration, the dictates of reason and the suggestions of conscience. Far from supporting any notion that may have a tendency to diminish the influence of the first of duties, that which we owe to our parents, I am convinced, the more the mind is cultivated and improved, the more susceptible it will become of all its obligations, and especially of this most sacred of them. A child is certainly most undutiful, when she rashly and precipitately forms a connection with any one of the other sex which has not received the sanction of parental approbation; and it may be suspected, without any prejudging severity, that she who has failed in her duty as a daughter, may not prove altogether amiable in the discharge of her duties as a wife. Romantic ideas, and the absence of due reflection which they generally produce, are as apt to mislead the young, as too great an attention to interest is to govern the old.

After representing the misery and, it may surely be added, the

wickedness of a young woman accompanying a man to the altar who does not possess her affections, that I may not add to the illusions of sentiment, it becomes me to observe the folly of a romantic attachment which too many misses profess to feel for their future husbands. Esteem, founded on the knowledge of a man's character and qualifications, and gratitude for his decided preference, will be sufficient to ensure happiness, as such principles will promote the performance of every requisite duty with alacrity and pleasure. Such a rational affection must ever be more consistent, because it will be more permanent, than a violent passion, which, while it promises so much delight, affords so little, or, at most, so short a continuance of it. At the same time, to suffer pecuniary advantages to dazzle with their fallacious glare, is to violate every generous feeling of the heart: for what motive can be so base and so abject, as to sacrifice the purest of our affections, and to yield up the most delicious prospect of life and happiness, to the demon of wealth?

External circumstances also have their allurements; the charms of wit and the fascination of manners, will sometimes turn the attention from more solid qualities: this deception is a game which is every day playing in the world, and too often succeeds; but they who trust to their imagination, instead of their reason, will never fail to be losers in it. Good sense and right principles in a husband will form the best security of the real happiness of matrimonial life. Virtue, piety, and benevolence, are the firmest bonds for lasting attachment. With these, though the charms of the person may fade, though sickness and age may diminish and in time destroy the exteriors of loveliness and grace, affection will continue warm and faithful, till the heart that feels it beats no more. Romantic, novel-reading young women may, unfortunately for themselves, think otherwise; but the truth is, and a woful experience may bring it home to their conviction when it is too late, that the man who makes a sacrifice of duty and prudence, and consequently reason, to what he terms a violent and irresistible attachment, gives but a transient promise of that solid and permanent regard, without which Hymen's torch emits but a glaring light to decorate a ceremony, and then is extinguished.

But to come to the more particular object of this paper, and which the narrative that follows is intended to illustrate. It is among the nearest and dearest interests of female life, to cultivate right notions as to the proportionate situations of those who accompany each other to the altar. Unequal matches seldom are found to answer, in point of happiness, to the expectations which a sordid interest holds forth as the probable result of them; for it is too often found, in examining the result of marriages where beauty, personal accomplishments, and the extravagant passion of the lover, have produced such an union as is here understood, that the want of domestic union is not compensated by the luxuries of fortune and the splendour of station. The following story, that is unhappily found-

ed in fact, too truly exemplifies the wretchedness which often results from matrimonial connections, formed without a due degree of preconsiderate attention to proportionate situation or fortune, and without well weighing the possibility, or rather the probability, of being elevated to the coronet of a husband, and at the same time feeling that these unexpected honours add nothing to the solid happiness of life—that, in the language of our great poet, "she may be no countess in her heart."

Caroline ——— possessed the advantages that are derived from great beauty and solid understanding. Her parents, though in a situation of life that did not arise much above mediocrity, were virtuous and noble-minded; and, persuaded that accomplishments and a cultivated mind were preferable to whatever mere fortune can offer, they made the utmost sacrifices their property would allow for their daughter's education. They, however, were amply answered by her acquirements, which decorating as they did the charms of her person, she attracted general admiration; while the superior sweetness of her character, and the predominating goodness of her heart, secured to her the warmest regard of all who had the opportunity of becoming acquainted with them.

Edward (for by that name I must be contented to distinguish him) was the only son of a rich and noble family, and having by chance seen the young lady already described, was so much struck by the charms of her person, as to make those inquiries concerning her, which induced him to form an acquaintance with her father. This brought on those friendly communications, which induced so warm an attachment on his part, that he made the father of the amiable Caroline the most honourable proposals for his daughter; but that disinterested and respectable gentleman, who disdained to take advantage of what he conceived to be the mere infatuation of an unreflecting passion, replied in terms which left Edward without the most distant hope of obtaining his consent. "If you were at liberty to dispose of yourself," he said, "I might accede to your wishes; but you have a father, whose consent is as necessary to such an union as mine; and you must be sensible that he will never be brought to consent to such an unequal alliance, and so opposite to all the plans he has formed for your future establishment." This refusal overwhelmed the young nobleman with grief and disappointment. It happened, however, that the death of his father, very shortly after, allowed him the liberty of openly avowing his choice, and revived all his former hopes. He accordingly renewed his application, and the father referred the proposal to the will of his daughter; and when it was made to her, she replied to the following effect:—"Your high rank, my lord, your great possessions and acknowleged merit, give you a claim to the most brilliant alliance; and, as I understand your family has never been sullied by what your friends, and most probably the world at large, would think a degrading connection, would not a marriage with me be considered as a derogation of your name? If, indeed, the virtues

of my parents could compensate for rank and riches, you would not have to blush for my birth. I could contrive, indeed, to make out something of a remote genealogy, but I scorn to employ the shadow of misrepresentation; and I see but one way of proving myself sensible of the honour you do me, and the regard which you have condescended to manifest towards me, which is by refusing your hand, and thereby preventing you from doing an act, which, in the eye of the world, to which you owe much, and the opinion of your family and proud connections, to which you owe more, must produce that disapprobation, and perhaps discord, whose effects I cannot but foresee, and must create severe mortification to you, and consequent misery to us both. At the same time I do not hesitate to acknowledge, that I am so sensible of your virtues, as to lament that inequality of condition that separates us; but so it is, and generous as your proposals are, my determination is to refuse them. Thus I prove, at least, that my generosity is equal to your own."

These sentiments, instead of checking the noble lover's pursuit, gave it additional ardour; he persevered, and she at length relented. "But," said she, "the day may come, perhaps, when you will reproach my too ready compliance: weigh well, therefore, the nature of an engagement, that in a few days may be rendered indissoluble, and which may be succeeded by years of unavailing repentance; but if you are resolved to honour me with your name, remember, at least—yes, I charge you to remember, that my consent was wrung from me by your irresistible entreaties."

They were married: his family deeply resented the connection, and ambition succeeded to love in the breast of Edward; so that, to gratify his subsequent emotions, to sooth the irritation of his friends, and to make amends for what he now considered as the effect of early folly and an inconsiderate passion, he determined on a separation. She had already borne much with superior patience, but this affliction she could not support: her fortitude entirely forsook her; her health was undermined by grief, and at length the physician thought it his duty to tell her, that her time in this world would be of short duration. This intelligence rather consoled than alarmed her. She desired, however, to see her lord, and, on his seating himself by the side of her bed, she thus addressed him:—

"I have but a few words to utter, and they will be my last. Your happiness has ever been my first object, since, by your fond and most earnest entreaties, I was united to you. This you well know; but, notwithstanding the ardour and purity of my attachment to you, a determination has arisen in your mind to break the solemn engagement you made with me at the altar, and from which death will soon release you. Life was only valuable to me, because I thought it essential to your happiness; but as it has for some time appeared to be considered by you as a source of misery, I bless Heaven that it is about to deprive me of it. As it is no longer dear to

you, it is become insupportable to me; and that your happiness may be restored when I am in my grave, is the last wish of a broken heart."

This was a scene which seemed at once to renew all his former affection; but his promises of future amendment and compensating tenderness were made in vain, his contrition came too late, and she died a fatal example of the misery which may arise from a union which reason disapproves.

CORNELIA.

SOME PARTICULARS ILLUSTRATIVE OF THE CHARACTER OF PRINCE LEOPOLD OF SAXE-COBURG.

MOST of our readers, we presume, are acquainted with the principal events of the life of the illustrious subject of this article, and with the chief traits in the character of his highness, from the ample memoir given in Shoberl's deservedly popular *Historical Account of the House of Saxony*, just published by Mr. ACKERMANN. In the following pages we shall, therefore, abstain from such points as have been treated of in that work, and confine ourselves to a few interesting particulars relative to his education and early habits, extracted from the manuscript communication of an intelligent correspondent at Dresden, who has been at considerable pains to collect authentic particulars concerning Prince Leopold.

The chief merit of the education of this prince belongs to the privy-counsellor Hohnbaum. This gentleman was in 1799 appointed teacher to Leopold and his two brothers, and consequently had the former, who was then between eight and nine years old, constantly about him. He soon discovered the capacity and good qualities of his pupil; at the same time he could not but perceive, that the prince was rather delicate. The tutor therefore directed his first cares to the means of strengthening his constitution: he accustomed him to gymnastic exercises, proceeding from the easiest to the most severe; not a moment was left unemployed; and this system proved so successful, that the prince was enabled, at a subsequent period, to support, without difficulty, all the hardships and dangers of war.

During his childhood the prince had no play-fellows; his two brothers were both too much older than himself, the one being his senior by seven, and the other by upwards of five years. It was, therefore, impossible to prevent them from sometimes exercising the right of the stronger upon their younger brother, when he mixed in their youthful sports; and this treatment was so far from according with Leopold's notions of right and justice, that he chose rather to seek diversion by himself. Till he was turned of nine years two squirrels were his chief amusement: he not only regularly fed and attended to them, but had the curiosity to see what natural history had to say concerning his little favourites. The accidental present of a pair of pigeons next led him to make himself acquainted with the peculiarities of the different varieties of birds of that family. These inno-

cent attachments were supplanted by a fondness for flowers, which he indulged in a garden that he rented, and which led him into the extensive field of botany. His passion for this science was, however, first excited so early as in his fifth year, by the contemplation of the prints in the natural history for children, published by the *Industrie Comptoir* at Weimar, which has produced so many other useful works for the instruction of the youthful mind. By his intimate acquaintance with botany, combined with his noble character and pleasing manners, he very strongly recommended himself to the Empress Josephine during his first visit to Paris. A connoisseur herself, and possessing a collection of plants unrivalled upon the Continent, she particularly distinguished Prince Leopold, and presented him with various rare articles out of her garden. The love of what is grand and beautiful in nature next led him to landscape-painting, in which he is a very great proficient, and for his skill in this art he is indebted to himself alone; for though his master, Rauschert, was celebrated in Germany, and England also, as a practical artist, yet he was deficient in theoretical knowledge, and died before the prince had made any great progress. With these pleasing pursuits he combined the study of music, which he learned with the same ease and celerity as every thing else to which he addicted himself.

The history of Saxony inspired Prince Leopold with a love of history in general: from the history of his ancestors, which made a deep impression upon his mind, he proceeded to that of the states connected with the history of the Saxons; and therefore studied at an early period of life the history of England, and conceived a decided predilection for the constitution, manners, and literature of this country. In the history of Germany he was particularly struck with Schiller's History of the Thirty Years War. The noble and chivalrous spirit of the heroes described in that work animated his bosom; but the deeds of that champion of religious and political independence, Gustavus Adolphus, excited his highest enthusiasm. In the contemplation of the life of this prince his heart and imagination found a rich treat, and he often wished to be in the place of Gustavus Adolphus, that he might protect the rest of the Continent from the despotism of Napoleon. The young prince was often quite absorbed in these speculations, and when he fancied himself contending as Gustavus Adolphus for the liberties of Germany, he would sometimes affectionately call his faithful tutor Hohnbaum, his good Oxenstierna. From this time the prince began to read military works and to study mathematics, as necessary for his future destination. Though he at first found some difficulty in this science, yet he soon overcame and made himself complete master of it. The languages he learned as he had occasion for them: here again he was infinitely less indebted to formal instruction than to his own assiduity. He learned Latin at an early age; in his native language and French he has acquired extraordinary perfection; of Russian he made himself master so far

as was necessary for him as a Russian general; English he learned later, but studied it with a diligence and perseverance that soon overcame all the difficulties of that language. As the prince learned from early youth to be economical of his time, he was also habituated to be frugal of his money: his tutor encouraged him to keep an account of his receipts and expences; he soon took upon himself the management of his money, and kept his accounts in the most regular manner. The poor never failed to share his bounty, and though he never contracted debts, he was far from penurious.

A letter from the Rev. Mr. Hoflender, dated Coburg, May 13, 1816, says:—"From 1797 to 1811 I was one of his tutors, and for near fourteen years I gave him instruction on every subject. In the first year I taught him biblical history, Christian morality, religion, and the history of Christianity. On the 12th of September, 1805, the prince was confirmed according to the custom of the Lutheran church, and partook for the first time of the Holy Communion. What I said on this occasion before a numerous assembly, in my discourse previous to the confirmation, on the moral and religious character of the prince, could not but tend to his commendation, as he always manifested the most serious attention to my instructions, and was not only thoroughly acquainted with the truths of our holy religion, but his heart was deeply penetrated by them."

We could add the testimonies of other instructors of this amiable prince, if we were not convinced, that the preceding character of him is more than sufficient to authorize us to anticipate from his union with the heiress to the British throne, results equally conducive to the welfare of the nation at large, and to the happiness of that distinguished family of which he is become a member.

MUSICAL REVIEW.

The celebrated Air, "Love has Eyes," arranged as a Rondo for the Piano-Forte, and dedicated to Mrs. Billington, by J. B. Cramer. Pr. 3s.

In a preceding number we noticed a work of Mr. Ries's on a theme of Mr. Bishop's, and now we have to submit another air of the latter author as the foundation of a composition by Mr. Cramer. This adoption on the part of such distinguished masters cannot but prove highly flattering to the original author of the themes, especially when he beholds his offspring treated in a manner calculated to elicit new beauties and enhance still more its estimation. This is fully the case with the present rondo. Mr. C. does not usher in his friend's child abruptly; a proper and indeed elegant introduction precedes its appearance, and the *début* itself is made in holiday suit of the first cut and fashion, with tasteful trimmings of the most fanciful variety. To speak plainly, the rondo before us is in every respect worthy of the fame of its

author; it exhibits, in an eminent degree, that infinite diversity of classic ideas, and that consummate chasteness of harmonic treatment, which will render Mr. C.'s name dear to future musical generations.

No. 20. *Istrian Air, for the Piano-Forte, Harp, Flute, and Violoncello, composed, and inscribed to the Hon. Miss Frances Addington,* by J. Mazzinghi. Pr. 5s.

In the series of national airs composed and varied by Mr. M. for the four instruments above-mentioned, there is such a similarity in point of merit, and indeed of general treatment, that much of what we have had occasion to notice in our account of preceding numbers, applies to the Istrian air before us. Its theme is gentle and chaste, and the variations display that unlaboured ease, which is the result of the matured talent and experience of the author. Among them we were preferably pleased with var. 2. *p*. 2; the elegant variation for the harp, *p*. 4; the mellowed flow of the demi-semiquavered passages, *p*. 6; the able bass evolutions, *p*. 8; and the bustling and rich preparations of the conclusion, *p*. 9.

The Harmonic Miscellany, a Selection of popular Rondos, Airs, &c. with Variations for the Piano-Forte, composed by the most favourite Authors. No. II. Pr. 2s.

This number of the Harmonic Miscellany contains the rondo belonging to a sonata of Mr. Kalkbrenner's composition. It is, like many of that author's works, animated and florid; and although mainly devised in a light style, yet some clever modulations and striking effects infuse constant interest into the whole. Its signature is C major, but that key, we must own, is not often visible; the second part of the subject setting out at once with three flats, and accidental sharps and flats in abundance being introduced in the sequel; as much as five at a time. The numerous quick passages are highly spirited and fanciful, so as to afford excellent practice for the fingers.

The popular original Courtship Dance of the Russian Peasants, arranged for the Piano-Forte, with an Introduction and Flute Accompaniment, ad lib. composed by F. J. Klose. Pr. 2s. 6d.

An andante in B minor, and somewhat in the ancient French style, forms the introduction. The allegro which follows, bears the stamp of national authenticity, and its motivo carries with it a certain *à plomb*, well calculated for the exhibition of the talents of Madame Mangin and Mons. Baptiste, who executed it at the King's Theatre. Bars 7 to 10 we should object to, did we not suppose them to be integral parts of the national theme, which Mr. K. had to give for better for worse. In *p*. 5, *l*. 3, however, where they are employed to travel successively through D major, D minor, and F major, they have led the author into some uncouth harmonies. In other respects we observe in this allegro much diversity of interesting ideas and considerable neatness of arrangement: the flute is introduced with effect, and where it seizes the melody, the piano-forte acts in proper support. The whole is lightsome and agreeable.

Valentine's Day, or Henry and Emma, a favourite Duet, with an

Accompaniment for the Piano-Forte, composed by Sir John A. Stevenson, Mus. Doc. Pr. 2s.

This duet consists of two movements: an andantino, $\frac{6}{8}$, in which the two voices act alternately; and an allegro, $\frac{4}{4}$, for simultaneous execution. Both are conceived in the tasteful style which distinguishes most of Sir John's vocal productions; sprightly, melodious, and perfectly easy, notwithstanding the little decorative passage-work which serves to lead to a showy conclusion.

"*Ah! why did I gather this delicate Flower," a favourite Ballad, composed* by T. Emdin, Esq. *as sung by Mrs. Salmon and Miss Bartlett, with the greatest applause, at the London and Bath Concerts.* Pr. 1s. 6d.

We consider this a promising specimen of amateur-composition. The harmony, in some instances, might have admitted of improvement, and in the bass in general a less plain treatment would have been desirable; but the melody is pleasing, and one or two passages particularly distinguish themselves by tasteful and appropriate musical expression.

"*Fare thee well," written by Lord Byron, composed with an Accompaniment for the Piano Forte,* by G. Kiallmark. Pr. 2s.

In the melody of this composition of "Fare thee well" (in B b), the several ideas are less distinguished by novelty of conception, than they will be found attractive by their unaffected expression, and the natural connection with which they succeed each other. A few minor bars are aptly introduced in the third verse, and a part in F follows, which equally meets the peculiar turn of the text. In the introductory symphony (*b.* 5), and in one or two corresponding places, the bass and lower notes of the treble move objectionably in two successive fifths.

The celebrated Poem, "Fare thee well," written by Lord Byron, composed by J. Whitaker. Pr. 1s. 6d.

This composition does not appear to us to be sufficiently serious and pathetic for the poem; and the voice, chiefly proceeding through dotted crotchets, is, in our opinion, too plain and uniform in its progress. This aside, there is much pleasing melody in the several strains; the ideas are select, and the accompaniment, evidently devised with a view to executive facility, is satisfactory. In this, as well as some other musical specimens of "Fare thee well," we observe what appears to us a too close adherence to rhyme in the lines,

> "E'en though unforgiving, *never*
> "'Gainst thee shall my heart rebel."

As the composer has so many means of extending or narrowing the metre of his poetry, it would not have been difficult to allot the word "never" to the strain appropriated to the remainder of the sentence, instead of closing the first period with that word, and thereby creating a close where the sense of the text has none. Melody, in our opinion, ought, as much as possible, to be musical declamation.

"*Fare thee well," written by the Right Hon. Lord Byron, and dedicated by permission to the Countess La Ferte, composed, with an accompaniment for the Piano-Forte or Harp,* by C. M. Sola. Pr. 2s.

The plaintive style of this melody corresponds well with the import of the words, and the voice is strongly supported by the instrumental accompaniment; but Mr. Sola in this instance appears to us to travel too freely and frequently from the key to its relative minor, and *vice versâ*.

"*In calm, in soothing Pleasure*," *a favourite Song, as sung with unbounded applause by Miss Nash at the Theatre Royal, Drury-Lane, in the Opera of the Maid of the Mill, composed* by Nasolini; *the Words written and arranged to the Music* by Charles Cummins, Esq. Pr. 2s.

Although we do not wish to encourage the practice of writing words to music, we are bound to own, that, in this instance, it would be difficult to discover the application of that practice, so well do the words apply to the tune. The choice of the latter, too, appears to us to have been eminently happy. It is a very fine and brilliant composition, with good and chaste melody, and supported by various fanciful accompaniments; all in the best style of the Italian school. In the second movement we are quite *au fait* of the versification; but we cannot but applaud the manner in which the composer of the poetry has expressed the beautiful idea, *l*. 3, *p*. 4. In the fifth page some bravura bars occur, which, for the benefit of moderate vocal abilities, it would have been well to have given both in the original and in a more homely style, especially as it must be more than a common voice to reach upper B and C sharp.

"*Dearest Ellen*," *the favourite Notturno, as sung at the fashionable Parties, written by W. G. T. Moncrieff, Esq. and adapted to the Air of the Copenhagen Waltz, with an Accompaniment for the Piano-Forte*, by J. Addison. Pr. 2s.

This is another specimen of words adapted to a favourite air, and the attempt has not been unsuccessful, although the peculiarity of the melody presented some difficulties, which, if we recollect right, we adverted to on a previous occasion, when we had to notice the same tune with other words. Mr. A.'s accompaniments are very effective in point of harmony, and are rendered highly interesting by the diversity of contrivance, as well as by the active passages which he has judiciously interwoven in their proper places.

A Voluntary for the Organ, in a familiar style, suited to Church Service, composed and selected by S. F. Rimbault, Organist of St. Giles in the Fields. Op. 5. No. IV. Pr. 1s. 6d.

An adagio, and a movement in the style of a march, constitute this voluntary. Both are properly put together, and respectable. Of the sacred style in music they partake but in a slight degree; and, excepting the directions for particular stops and a few long notes, their character does not indicate an absolute necessity of the organ for their execution.

What ho! What ho! a fourth Madrigal for four Voices, composed, and inscribed to James Fisher, Esq. by William Beale, Gent. of his Majesty's Chapels Royal. Op. 9. Pr. 8s.

The words to this madrigal, in three sharps and $\frac{3}{4}$ time, are stated to be by Mr. Henry Robinson, and the four voices are a counter-te-

nor, first and second tenor, and bass. These parts are set with great attention to the text, and with much skill of harmonic contrivance.—Among several passages which we thought singularly striking and clever, the part beginning with "Cloris loves not tears and sighs," deserves distinct mention, on account of the able imitations successively allotted to the three lower voices.

The Lay of the Wanderer, written by the Right Honourable Lord Byron, composed, and respectfully inscribed to Miss Sandys, by F. J. Klose. Pr. 2s.

As far as the four first lines of the text the song proceeds in a regular, tasteful, and well-connected melody. At "It is not love" a new strain is introduced, the beginning of which is peculiarly well adapted to the words: but the deviation into the allied minor is in itself of a common and antiquated kind; the interval F sh. D sh. at "nor low," somewhat difficult to seize in the situation in which it is employed; and the last syllable of "ambition's" drags awkwardly. Two bars farther on the melody arrives at a full close, whereas there the period of the text is quite incomplete. The last strain, "And fly from all," however interesting by reason of the accompaniment, is not well adapted to conduct to a proper termination of the song; and indeed the conclusion appears to us very abrupt and sudden. The more active accompaniment of the second verse has our entire approbation; it creates variety and increased attraction.

Practical Instructions for the Piano-Forte, dedicated to Miss Anna Howell, for whom they were originally composed, by her Father, T. Howell. First part. Pr. 10s. 6d.

The book before us forms the first part of a course of instructions for the piano-forte; the second part, consisting of a series of lessons in all the major and minor keys; and the third containing a set of preludes in the same keys. Among the numerous elementary works which have come under our notice, this presents some features of distinction which appear to us of decisive merit. Besides the systematic and perspicuous treatment of the first rudiments, we observe a fixed plan to pervade the whole of the author's labour. When he gives a rule or definition, he also gives an example to elucidate his text; and even the numerous lessons which form a considerable portion of the work, are nothing but progressive examples purposely devised to illustrate his system. We are fully sensible of the labour required in producing such a work, every bar of which is the author's own composition; and we as cordially agree with his opinion, that these lessons are infinitely more useful and proper than an olio of *favourite* tunes, frequently strung together without sufficient attention to their progressive difficulties. Here every lesson has its defined object, which object, moreover, is satisfactorily indicated and explained, and the learner is systematically led from one peculiarity of executive practice to another of a higher degree in the scale of proficiency. Another conspicuous feature of these instructions is, the uncommon pains which are taken to impress the pupil with a proper notion of musical time. This grand

object is ever in the author's view; and the lessons tend to its attainment fully as much as to manual execution. Having said thus much in approbation of the author's performance, we shall state where it appears to us still susceptible of improvement. To have set a large portion of the first lessons to *one* position of the hand, so as not to require a shift or change of fingers, is highly proper; but to persevere in that position throughout this book, and thereby to confine each hand to the range of five notes, appears objectionable. We suppose the second part supplies this desideratum, but are of opinion that the first ought to have included all that is essential in the important chapter of fingering, and to have contained the most material general rules for the changes, shiftings, and substitutions of the fingers, and for the proper use of the thumb in particular. All this is more or less copiously treated in other elementary works of the same bulk and price.

Auxiliary Lessons for the Piano-Forte, by T. Howell. Pr. 5s.

"These lessons," to use the author's own words, "are designed to facilitate the first efforts of children, commencing with enlarged notes, which are progressively reduced to the usual size." The author's idea of enlarging the size of the notes is novel, and likely to be attended with advantage to infant pupils. His giant crotchets, as large as swan-shot, form a sort of musical horn-book; and their gradual diminution tends very properly to accustom the child by degrees to the common size of musical types.

A Dictionary of Music, by J. Bottomley. Pr. 1s.

In this neat and handy little volume, Mr. B. has collected all that is most essential in musical terminology: some few omissions have occurred to us on perusal, but they are of no great importance. His explication and orthography of the Italian terms are correct; and where he has occasion to touch upon elementary matter of instruction, his illustration is at once concise and perspicuous.

The Tank, or Russian Dance, arranged as an Overture for the Piano-Forte, by Augustus Voigt. Pr. 2s.

It seems Mr. V. himself perceived that this dance is not best suited for an overture, for, after giving it at full length at the beginning, and repeating it by the *de capo*, we hear no more of it, directly or indirectly; but, in its place, we have a variety of ideas which are much more in the character of an overture, and by no means uninteresting. Among those, the dolce part (*p.* 4, *l.* 1,) will be found particularly pretty. In *p.* 3, *l.* 5, where the bass ascends by fourths, a discord occurs in the third bar, to which we cannot reconcile ourselves. The same passage is much better treated in the fifth page. Upon the whole there is spirit and style in this composition; and the facility with which it is set, renders it accessible to any but absolute beginners.

MUSICAL INTELLIGENCE.

An ingenious, and at the same time very simple, contrivance has recently been applied to the grand piano-forte, which appears to us a decided and essential improve-

ment. Instead of tuning in unison the three wires belonging to each key, two wires only are so tuned; and the third (throughout the whole range, excepting a few of the upper keys,) is tuned *an octave higher*. The effect of this is, that the sound is rendered more powerful in general, its vibration and consequent length of duration are greatly increased, and the tone is thereby rendered more singing. At the same time, the lowest notes in the bass, which in general are very indistinct, become by that means more defined and agreeable. What may to some appear singular, this change in the mode of tuning is not to be discerned by the nicest ear, except by the peculiar general effects above noticed. The inventor, Mr. Kirkman, has taken a patent for this description of grand piano-fortes, the price of which, as may be supposed from the simplicity of the contrivance, differs little from that of the grand piano-fortes hitherto made.

EXHIBITION OF THE BRITISH INSTITUTION.

The directors of this valuable institution have, within the last month, presented the public with an Exhibition of the Italian and Spanish Schools of Painting, an exhibition that cannot fail to improve the growing (and now general) taste of the public in the arts, and which must also open fresh stores of information to the artist himself, and aid the cultivation and developement of his powers. This collection is graced by two of the *Cartoons* of Raphael from his Majesty's gallery — *The Miraculous Draught of Fishes*, and *Paul preaching at Athens*. It would be a work not only of affectation, but supererogation, to repeat the praises, or revive the critical disquisitions, which have been bestowed upon these celebrated works. Those who have raised doubts on the propriety of some of their subordinate parts, have not withheld the tribute of their admiration from the majesty, the expression, and simple grandeur of the principal ones; and Mr. Fuseli (we believe the last critic upon the Cartoons) has justly held them forth as great models of imitation, and as deservedly entitled to the station to which the concurrence of past ages assigned them.

The other pictures in this collection consist of some of the best specimens of the Italian and Spanish schools, and are of varied, but in some instances of superlative excellence.

The several manners of the Italian schools may be said to comprehend a union of the most complicated and studied design with the most refined simplicity; the most sterile with the richest and most gorgeous tints; every excellence indeed that the arts demand in expression, drawing, light, and shadow, and all that can rank art high in point of skill and intellect. In them we can likewise perceive those seeds of corruption which afterwards degraded the art; that eager and voluptuous desire for colour, which misled numbers in its pursuit, and gave to those who had less pow-

er than Rubens, a sort of clumsy, shewy excellence, a glowing richness, unpardonable when bestowed upon faults. And even Paul Veronese, with his lovely tone and brilliant effect, exemplifies the inferiority of this meretricious style, when compared with the productions of a steadier and a more mental acquisition. To judge of the merit of mind over the striking, but transient gratification and pleasure we receive from colour alone, look, for example, at the contrast between the cartoon of Paul and the pictures of Paul Veronese in the same room. The latter are doubtless rich and luxuriant, but the mind is puzzled to comprehend the particular subjects they are meant to represent: yet, without any pretension to colour, though possessing it as far as the material will admit, the cartoon relates every circumstance and explains itself at the instant it meets the spectator's eye, improving in depth and grandeur as he recedes in the distance.

The works of Titian were the great models of his time. This artist combined more excellencies than any other painter of his age. The picture in this collection of *Bacchus and Ariadne*, from the Aldobrandini Palace, is a school of art itself. Before we touch (and we can only slightly do so) on its merits, we are anxious to express our gratification at finding the finest works in the British Institution in the hands of families who rank high in our own commercial and trading community. As the commerce of Venice and Italy revived the arts in Europe, so that of our own country seems calculated to cherish and sustain them. The Barings and Hopes are known alike in arts and commerce; and the present picture (the finest perhaps in the gallery) is the property of Mr. Hamlet, a trader of high repute. It bears the marks of having been much rubbed, injured, and repaired; yet what a splendid union of expression and colour! The drawing is exquisite; a perfection that pervades the most subordinate parts, even to the flowers strewed on the fore-ground, and which are exquisitely finished, even when brought into contact with the best pictures of Claude. The face of Bacchus, defaced as it certainly is, has enough of soul left to shew what the artist executed. The young Satyr and calf's head are exquisite, and the drapery and figures in shadow can never have been excelled.

Bacchanalian Dance, by N. Poussin, which is also the property of Mr. Hamlet, is remarkable for the correctness of its drawing and the purity of its execution.

Besides the former work of Titian, there are several others entitled to notice, particularly *Christ Tempted*, from the Orleans Collection. The female arm is exquisitely drawn and coloured, and the countenance of the Saviour has a truly divine expression. *The Marriage of St. Catherine*, *Titian's Daughter with a Casket*, and *A Man drinking* (the transparency of the glass in the last in particular), are productions that are of themselves calculated to sustain this artist's fame, even though opposed to his *Europa* in this collection, which was evidently painted at the close of Titian's century.

The works of Raphael are numerous and splendid. *The St. Ca-*

therine, from the Aldobrandini Palace, *The Virgin and Child*, and *St. John*, from the Escurial, are the finest examples of grace and beauty that probably are extant. The grace and meekness of St. Catherine are wonderfully expressed.

Leonardo da Vinci's works are also numerous and valuable. *The Heads of the Apostles* were merely intended as sketches for his larger works; they are therefore more remarkable for their strength and expression of character, than for any particular beauty of execution. His *Christ disputing with the Doctors* is particularly fine, for the beauty and interesting expression of the young Saviour's head, contrasted with the marked and varied character of his auditors.

This collection has also some fine specimens of the style of the Carracci, the founders of the eclectic school, who devoted themselves to the unattainable union of Angelo's design, Raphael's grace, Titian's colouring, and Corregio's effect. It is needless to say, that they not only failed, but exposed men of equal talents with themselves, such as Guido and Domenichino, who were their pupils, to the bitter reflection of having wasted the labour of years in the fruitless pursuit, and, in the words of Sir Joshua Reynolds, "of having dissipated their natural faculties over the immense field of possible excellence."

The Triumph of Galatea, fresco, by A. Carracci, is an admirable example of correct drawing.

The Nativity, and *Saint Francis, with the Angel*, by L. Carracci, contain a greater union of powers than the former, but are not perhaps so perfect in their drawing.

Landscape, with a Procession and Sacrifice, from the Altieri Palace, and *Landscape, with Historical Figures*, by Claude, are exquisite paintings. The latter is now more generally preferred, though the former, we believe, has invariably borne a higher price, and been long considered the best landscape in the kingdom. The clear and finely subdued tints of the latter, the immeasurable distance in the perspective, and the pure and natural tone of colouring in all its parts, appeared to us quite unique. Many parts of the former appeared heavy in the painting, perhaps from some of the thinner parts being wiped off in the course of time, and leaving a dark, heavy colour behind. The fore-ground, too, looks black: the tree is, however, very fine; and the farther temple, together with that part of the picture which surrounds it, is lovely, particularly the tasteful termination of the picture, and the light tree near that spot.

The Shepherd's Offering, from the Crozat Collection, by P. Veronese, is the best coloured and executed picture by this artist in the Exhibition: it is a fine specimen of his silver tone. The treatment of the design does not correspond with the merit of the colouring.

Landscape, Storm, with Dido and Æneas, from the Falconieri Palace, by G. Poussin; a very grand and poetical landscape, and superior to the works of N. Poussin in this gallery; although *The Landscape and Figures* (No. 88), by the latter, is finely executed. His

Death of Tancred must likewise be admired, for the spirit of its composition and the correctness of its drawing. *The Triumph of David* is also a good example of graceful attitude.

Ecce Homo (No. 32), by Guido, is an exquisitely finished work, both in expression, attitude, and colour: the folds of the drapery are soft and tasteful; the pearly shade of the colouring is finely attractive. His *St. John preaching in the Wilderness* is also a good picture, but it has not the soft and pathetic interest of the former. It wants dignity, and belongs more to what is called common nature.

The Ecce Homo (No. 55), is the picture of which a curious story is related, demonstrating rather the mechanical execution of Guido than his Christian virtues. It was finished in two hours, to shew a travelling cardinal the facility with which the artist worked. The pious traveller exclaimed, how thankful the painter ought to be to God for endowing him with such rapid powers; to which the other replied, that he would have owed little to Providence on this head, had he not himself for years of early life worked sixteen hours a day. The cardinal hastened from the painter, and left him his picture.

Salvator Rosa's landscapes partake of that wild and romantic style, in which he delighted to represent the works of Nature. There is great grandeur in his mode of arranging the large masses of light and shade which his pictures contain.

A small whole-length Portrait in Armour, by Giorgione, is a beautiful picture: the subdued tone of the face is finely calculated to give effect to the brilliancy of the armour.

Murillo's works are admirable, from the soft and mellow tone of their colouring, and the playful and interesting attitudes of his figures. His style of composition is equally simple and agreeable: there is such an even distribution of talent throughout his works, that one can hardly make a particular selection to exemplify his merits. If compelled, however, to this selection, we should say, that his *Virgin and Child, with Angels*, contained a complete specimen of his forcible and peculiar talent—of that union of simple and tender expression, and harmonious and varied colouring, for which he was more distinguished than any other Spanish artist.

The present Exhibition is decidedly the finest that has been witnessed in the metropolis since the separation of the Orleans Collection.

THE SELECTOR:

Consisting of INTERESTING EXTRACTS *from* NEW POPULAR PUBLICATIONS.

MANNERS OF THE MODERN GREEKS.

From Dr. CLARKE's *Travels*, part II. section iii.

WE were conducted to the house of a rich Greek merchant, of the name of Logotheti, the archon or chief of Lebadéa; a subject of the

Grand Signior, since well known to other English travellers for his hospitality and kind offices. His brother had been beheaded for his wealth two years before, at Constantinople. In the house of this gentleman we had an opportunity of observing the genuine manners of the higher class of modern Greeks, unaltered by the introduction of any foreign customs, or by an intercourse with the actions of other countries. They seemed to us to be as ancient as the time of Plato, and, in many respects, barbarous and disgusting. The dinners, and indeed all other meals, are wretched. Fowls boiled to rags, but still tough and stringy, and killed only an hour before they are dressed, constitute a principal dish, all heaped together upon a large copper or pewter salver, placed upon a low stool, round which the guests sit upon cushions; the place of honour being on that side where the long couch of the *diván* extends along the whitewashed wall. A long and coarse towel, very ill washed, about twelve inches wide, is spread around the table, in one entire piece, over the knees of the party seated. Wine is only placed before strangers; the rest of the company receive only a glass each of very bad wine with the dessert. Brandy is handed about before sitting down to table. All persons who partake of the meal wash their hands in the room, both before and after eating. A girl, with naked and dirty feet, enters the apartment, throwing to every one a napkin: she is followed by a second damsel, who goes to every guest, and kneeling before him on one knee, presents a pewter water-pot and a pewter bason covered by a grill, upon the top of which there is a piece of soap. An exhibition rather of a disgusting nature, however cleanly, then takes place: for having made a lather with the soap, they fill their mouths with this, and squirt it, mixed with saliva, into the bason. The ladies of the family also do the same; lathering their lips and teeth, and displaying their arms, during the operation of the washing, with studied attitudes and a great deal of affectation, as if taught to consider the moments of ablution as a time when they may appear to great advantage. Then the master of the house takes his seat, his wife sitting by his side, at a circular tray; and stripping his arms quite bare, by turning back the sleeves of his tunic towards his shoulders, he serves out the soup and the meat. Only one dish is placed on the table at the same time. If it contains butcher's meat or poultry, he tears it into pieces with his fingers. During meals, the meat is always torn with the fingers. Knives and spoons are little used, and they are never changed. When meat or fish is brought in, the host squeezes a lemon over the dish. The room all this while is filled with girls belonging to the house, and other menial attendants, all appearing with naked feet; also with a mixed company of priests, physicians, and strangers visiting the family. All these are admitted upon the raised part of the floor, or *diván:* below are collected meaner dependents, peasants, old women, and slaves, who are allowed to sit there upon the floor, and to converse together. A certain nameless article of household furniture is also seen, making a conspicuous and revolting appearance, in the room where the

dinner is served; but in the houses of rich Greeks it is possible that such an exhibition may be owing to the vanity of possessing goods of foreign manufacture: the poorer class, certainly whether from a regard to decorum, or wanting the means of thus violating it, are more cleanly. The dinner being over, presently enters the Ῥαψωδὸς, or Homer of his day, an itinerant songster, with his lyre, which he rests upon one knee, and plays like a fiddle. He does not ask to come in, but boldly forces his way through the crowd collected about the doors; and assuming an air of consequence, steps upon the *divân*, taking a conspicuous seat among the higher class of visitants: then striking his instrument, and elevating his countenance towards the ceiling, he begins a most dismal recitative, accompanying his voice, which is only heard at intervals, with tones not less dismal, produced by the scraping of his three-winged lyre. The recitative is sometimes extempore, and consists of sayings suited to the occasion; but in general it is a doleful love-ditty, composed of a string of short sentences expressing amorous lamentation, rising to a sort of climax, and then beginning over again; being equally destitute of melodious cadence, or of animated expression. The Ῥαψωδία that we heard, when literally translated, consisted of the following verses, or sayings, thus *tagged together*:—

"For black eyes I faint!
For light eyes I die!
For blue eyes I go to my grave, and am buried!"

But the tone of the vocal part resembled rather that of the howling of dogs in the night, than any sound which might be called musical. And this was the impression made upon us every where by the national music of the modern Greeks; that if a scale were formed for comparing it with the scale of music in other European nations, it would fall below every other, excepting only that of the Laplanders, to which, nevertheless, it bears some resemblance. The ballads of the Greeks appeared to us to be, generally, love-ditties; and those of the Albanians to be war-songs, celebrating fierce and bloody encounters, deeds of plunder, and desperate achievements. But such general remarks are liable to exception and to error: other travellers may collect examples of the Romaic and Arnaout poetry, seeming rather to prove, that a martial spirit exists among the Greeks, and a disposition towards gallantry among the Albanians.

One of these Ῥαψωδοὶ entertained us, during dinner, every day that we remained in Lebadéa. When the meal is over, a girl sweeps the carpet; and the guests are then marshalled, with the utmost attention to the laws of precedence, in regular order upon the *divân*: the master and mistress of the house being seated at the upper end of the couch, and the rest of the party forming two lines on each side; each person being stationed according to his rank. The couches upon the *divâns* of all apartments in the Levant, being universally placed in the form of a Greek Π, the manner in which a company is seated is invariably the same in every house*. It does not vary, from the interior of the apartments in the Sultan's seraglio, to those

* Hence may be understood what is meant by "holding a divan," as well

of the meanest subjects in his dominions; the difference consisting only in the covering for the couches, and the decorations of the floor, walls, and windows. After this arrangement has taken place, and every one is seated cross-legged, the pewter basin and ewer are brought in again, and again begins the same ceremony of ablution, with the same lathering and squirting from all the mouths that have been fed. After this, tobacco-pipes are brought in: but even this part of the ceremony is not without its etiquette; for having declined to use the pipes offered to us, they were not handed to the persons who sat next to us in the order observed, although the tobacco in them was ready kindled, but taken out of the apartment, and others of an inferior quality substituted in their stead, to be presented to the persons seated below us.

There are no people more inflated with a contemptible and vulgar pride than the Turks; and the Greeks, who are the most servile imitators of their superiors, have borrowed many of these customs from their lords. Costly furs are much esteemed by both, as ornaments of male and female attire; that is to say, if they be literally *costly;* as the finest fur that ever was seen would lose all its beauty in their eyes if it should ever become cheap. Their habits are only esteemed in proportion to the sum of money they cost; changes depending upon what is called *fashion* being unknown among them. The cap of the infant Logotheti consisted of a mass of pearls, so strung as to cover the head; and it was fringed with sequins, and other gold coin, among which we noticed some of the latest Christian emperors, and of the church. The dress worn by his wife was either of green velvet or of green satin, laden with a coarse and very heavy gold lace; the shoulders and back being further set off with grey squirrel's fur. There is yet another curious instance of their scrupulous attention to every possible distinction of precedency. The slippers of the superior guests are placed upon the step of the *divân:* those of the lower rank, of the unfortunate, or dependant, are not allowed this honour; they are left below the *divân,* upon the lower part of the floor of the apartment, nearer to the door.

About the time that the pipes are brought in, female visitants arrive to pay their respects to the mistress of the house, who, upon their coming, rises, and retires with the women present, to receive her guests in another apartment. On one of the days that we dined here, it being the day of a Greek festival, two Albanians, with their wives and children, came to visit the archon. These peasants, upon entering the room, placed each of them a sack of provisions in one corner of the apartment, and then came forward to salute their landlord. When the women advanced, they touched his hand only, and then placed their own hands to their foreheads, making the sign of the cross, as in Russia: but the children took his hand and kissed it, applying afterwards the back part of it to their foreheads.

as the origin of that expression; the members of a council, or of any state assembly, being thus seated.

HUNTING THE GIRAFFE.

From LICHTENSTEIN'S *Travels in Southern Africa,* vol. II.

OUR hunters expected to find a great deal of the larger sorts of game in the country we were now to traverse, and therefore rode on before, since the noise of our whole convoy together would probably frighten them. We had scarcely travelled an hour, when the Hottentots called our attention to some objects on a hill not far off on the left hand, which seemed to move. The head of something appeared almost immediately after, feeding on the other side of the hill, and it was concluded it must be that of a very large animal: this was confirmed, when, after going scarcely a hundred steps farther, two tall swan-necked giraffes stood almost directly before us. Our transports were indescribable, particularly as the creatures themselves did not perceive us, and therefore gave us full time to examine them, and to prepare for an earnest and serious chace. The one was smaller, and of a paler colour than the other, which Vischer immediately pronounced to be the young of the larger. Our horses were saddled, and our guns loaded in an instant, when the chace commenced. Since all the wild animals of Africa run against the wind, so that we were pretty well assured which way the course of these objects of our ardent wishes would be directed, Vischer, as the most experienced hunter, separated himself from us, and, by a circuit, took the animals in front, that he might stop their way, while I was to attack them in the rear. I had almost got within shot of them when they perceived me, and began to fly in the direction we expected. But their flight was so beyond all idea extraordinary, that, between laughter, astonishment, and delight, I almost forgot my designs upon the harmless creatures' lives. From the extravagant disproportion between the height of the fore to that of the hinder parts, and of the height to the length of the animal, great obstacles are presented to its moving with any degree of swiftness. When Le Vaillant asserts that he has seen the giraffe trot, he spares me any farther trouble in proving that this animal never presented itself alive before him. How in the world should an animal, so disproportioned in height, before and behind, trot? The giraffe can only gallop, as I can affirm from my own experience, having seen between forty and fifty at different times, both in their slow and hasty movements, for they only step when they are feeding quietly. But this gallop is so heavy and unwieldy, and seems performed with so much labour, that in a distance of more than a hundred paces, comparing the ground cleared with the size of the animal and of the surrounding objects, it might almost be said that a man goes faster on foot. The heaviness of the movement is only compensated by the length of the steps, each one of which clears, on a moderate computation, from twelve to sixteen feet. On account of the size and weight of the fore parts, the giraffe cannot move forwards through the power of the

muscles alone; he must bend back his long neck, by which the centre of gravity is thrown somewhat more behind, so as to assist his march: then alone it is possible for him to raise his fore legs from the ground. The neck is, however, thrown back without being itself bent, it remains stiff and erect, and moves in this erect form slowly backwards and forwards with the motion of the legs, almost like the mast of a ship dancing upon the waves, or, according to the phrase used by sailors, a reeling ship*. It is not difficult to overtake the giraffe with a tolerably good horse, especially if the ground be advantageous and somewhat on the rise; for it will be easily comprehended, that it must be extremely difficult for a creature of such a structure to move upon the ascent.

The extraordinary motion of this animal, the fatigue he seemed to experience in heaving up his fore legs, and the stiff manner in which they came to the ground, so riveted my attention, that my ardour in pursuit of him was, for a moment, checked, and recollection was wholly lost in observation. I soon, however, set my horse again into a gallop, and sprang towards this wonderful figure; while he, probably never before interrupted by a human being, and perfectly unsuspicious of our evil designs, stood there, looking with an eye of curiosity towards me, without seeming to be aware of my companion. That companion had already approached the animal in front, but unluckily he had not patience to wait a few moments longer before he fired, and, taking his aim at too great a distance, his shot failed. Alarmed, the creatures now ran with redoubled swiftness; besides which, a minute was necessarily lost in reloading and cocking the gun, in which they got the start of us very considerably. Our horses, though already out of breath, were again spurred on; but we should never have come up with the giraffes, if they had not suddenly turned round, having probably seen some of our companions who had gone on before, or had the idea of some other danger, and come directly towards us. By this means they were soon within our reach; when Vischer, hastily dismounting from his horse, fired, and the young one fell. The old one immediately renewed her flight more eagerly than before, and was hit by my fire, but not in a mortal part. I followed her still awhile by the track of the blood, but she quickly got the start of me very much, and my horse was so completely wearied that I was forced to give the thing up. I then returned to my companion, whom I found sitting upon the neck of our fallen prey. He called to me not to approach incautiously, since the animal, though wounded in the spine, had yet a great deal of strength remaining, and had made several efforts to spring up again, which he was seeking to prevent by keeping the neck down. As our companions soon after rejoined us, we released

* It has been said, that the movement of the *knight* at chess was borrowed from that of the giraffe. If there be any truth in this notion, it can refer only to the springing over every thing, not to its oblique motion, which is wholly foreign to that of the giraffe.

the poor giraffe from his confinement: this was no sooner done, than, though almost at the last gasp, it endeavoured, by a powerful spring of its long neck, to raise itself up, and remained for some instants with its body half raised from the ground. It then fell again from weakness, but in falling the left horn struck against a stone, which considerably injured the beauty of the skull.

As night was coming on, we all united with the utmost diligence in cutting up our prize, the skin of which, with the most important parts of the skeleton, and some pieces for the kitchen, were carried away. After the head was separated from the neck, and the whole fore part was laid open, we began four of us to strip the thighs, when a last convulsive palpitation of the whole tendon muscles scattered us on all sides, not in a very gentle manner. Two Hottentots, who were at work on the hinder hoofs, were struck with such force as to be thrown to the distance of three or four paces; and I myself received a blow on the head from the front hoof, which I felt pretty severely for several days. In all the larger quadrupeds, particularly the buffalo, I have observed an extraordinary irritability in the muscular fibres, which probably arises principally from the vital warmth remaining so much longer in so large a mass before it can be wholly expended. The muscles in the thighs, for example, I have known not unfrequently tremble at being touched with the knife, even an hour after they are separated from the body.

FASHIONS.

LONDON FASHIONS.

PLATE 4.—OPERA DRESS.

This dress is composed of white lace, and is worn over a rich soft white satin slip. The skirt is trimmed, in a style of peculiar elegance, with lace festooned at regular distances; the festoons are edged by a plain band of byas satin, and finished by pearl ornaments of a very novel and pretty shape. The body, composed also of lace, is cut byas, and is richly ornamented round the bosom with pointed lace. Plain long sleeve, very full, except towards the wrist, which is nearly tight to the arm, and elegantly finished with lace. The hair, which is ornamented only with a wreath of French roses, is parted in front, and simply dressed in loose curls, which fall very low on each side. The hind hair forms a tuft at the back of the head. Necklace, ear-rings, and bracelets of pearl. White satin slippers, and white kid gloves. A blush-coloured French silk scarf is thrown carelessly over the shoulders.

We are indebted for this very elegant and tasteful dress to a lady of rank, by whom it has been just introduced.

PLATE 5.—MORNING DRESS.

A round dress, composed of jaconot muslin, finished round the bottom of the skirt by a deep

MORNING DRESS.

flounce of rich work scolloped at the edge, and a heading to correspond. The body has a slight fulness behind. The form of the front, as our readers will perceive by our print, is extremely novel and pretty. Plain long sleeve, finished at the wrist by a pink band and bow. The *cornette* worn with this dress is of the mob kind, and by much the most becoming we have ever seen: it is composed of white lace, and tastefully ornamented with roses. Pink kid slippers, and white kid gloves.

This dress is much approved by *belles* of taste for its elegant simplicity: its form and materials are certainly strictly appropriate to morning costume. It was invented by Mrs. Gill, of Cork-street, Burlington-Gardens, to whom we are indebted for it.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

WE have little alteration to notice in the promenade costume since our last number. Pelisses are still worn, but they are most in favour with matrons; spencers are the order of the day with youthful *belles;* and silk scarfs, over white muslin dresses, are adopted by both. We see, with pleasure, ladies of distinction give liberal encouragement to English manufactures; and it is but justice to own, that the productions of our own looms may vie with those of any other country. Our imitations of China crape and French silk, both for dresses and scarfs, are now universally adopted; the former in particular are uncommonly good. We have no novelty to announce either in spencers or pelisses since our last number.

Straw and Leghorn hats and bonnets are still much in favour; they are trimmed with gauze to correspond, and are frequently worn without any other ornament than a large bow and a white lace veil thrown over them: low plumes of feathers, either white or straw colour, are, however, adopted by many *élégantes;* but flowers are not at all worn.

The hat most in favour for the dress promenade, is composed of white chip, lined and edged with white satin: it is a plain round shape, with a very small front, and a moderate sized crown; and is ornamented in front by a beautiful low plume of white feathers, tipped with green, blue, or lilac. White satin hats are also made in this form, but chip seems to be considered most elegant.

China crape scarfs, richly embroidered in colours at the ends, are much worn in the carriage costume, as are also those beautiful French, or imitation of French, net scarfs, which are woven of hard silk, and are equally remarkable for their lightness and the vivid beauty of their colours. The ends of these scarfs are usually of five colours, beautifully shaded; the middle, if not white, which is considered as most fashionable, is always of some light colour.

Muslin is the only thing now adopted by *belles* of taste in the morning costume. The dress that we have given in our print is the highest in estimation; but we have seen a half high dress, composed of jaconot muslin, made tight to the shape, and the whole of the

body ornamented with very narrow tucks put close together, which give it the appearance of being small-plaited. The long sleeve was quite plain, but finished at the wrist by a narrow triple flounce; the trimming of the skirt corresponds with the wrist, and the *fichu* with which it is worn, is trimmed in a similar manner. The only recommendation of this dress, is its extreme plainness and simplicity.

White is also very much in favour for dinner dress, as is spotted silk, and a very beautiful new silk, a myrtle leaf on a white ground, the leaf much raised. Coloured bodies are not much worn, but white satin ones, very full trimmed with lace, are in great request. Blond for silk dresses, and French lace for muslin ones, are in general estimation: we observe, however, some *élégantes* whose dresses are trimmed with festoons of muslin edged with narrow lace, and ornamented with bows of ribbon on each festoon. Coloured sarsnet dresses are also trimmed in a similar manner with gauze to correspond; the gauze is edged with a beautiful light silk trimming. No novelty has appeared in dinner dress since last month.

The *corset des Grâces* mentioned in a former number, is likely to continue a permanent favourite with ladies who consult health and the beauty of the shape; the width which it gives to the chest enhances its estimation at present, because dresses are now made so as to shew the natural shape to the greatest advantage, and that must depend in a great measure on the form of the corset.

The *Thuringuen* habit lately submitted to our inspection, will, we believe, be found to merit the approbation of our fair readers: we understand it is honoured by the patronage of some fair equestrians, who are equally distinguished for rank and taste. There is considerable novelty in the style of the braiding, which is disposed in front in a manner highly advantageous to the shape.

Crape and lace sprigged with silver and embroidered with lama, net embroidered with white silk, and French gauze either white or coloured, trimmed with the same material intermixed with ribbon, are all in estimation for full dress. The evening dress next in favour to the one given in our print, is composed of white French gauze; the skirt is trimmed very high with an intermixture of blond and wreaths of rose-buds. Plain loose body, confined by the royal brace, composed of white or pink satin trimmed with blond, which is lightly edged with pink. Short full gauze sleeve, over which is a half-sleeve formed by the trimming of the brace. The general effect of this dress is very tasteful, and it has more novelty than any we have seen for some time.

In full dress the hair is worn much lighter on the forehead than last month, and not quite so low at the side, but still parted so as to display the forehead and eyebrows; the hind hair is brought up in a tuft. Turbans are very generally worn by matronly ladies; and we have observed, both on youthful and middle-aged fashionables, a singularly pretty head-dress composed of a French net silk scarf: it entirely covers the head, and is so arranged as to have on one side

the appearance of a bunch of beautiful flowers; the ends are brought round to the left shoulder, and fall in the neck. Pearl ornaments are also much in favour; but for very young ladies, the most general ornament is a chaplet composed of six rows of alternate white and red roses: this chaplet is placed at the back of the head, so as to have the appearance of confining the tuft of hair, and the effect is extremely pretty.

We have noticed in half dress a a neat simple cap: it is a crown of an oval form; one side composed of letting-in lace, made tight to the head; the other is a piece of plain net, gauged in three places, and each gauging ornamented with a row of lace: it has a treble border of narrow lace put on full, and is ornamented with a half wreath of fancy flowers.

We have no alteration to notice in jewellery since our last number.

Fashionable colours for the month continue the same as the last, with the exception of peach-blossom, which is much in favour.

FRENCH FEMALE FASHIONS.

PARIS, June 18.

WHEN I wrote to you last, my dear Sophia, our fair fashionables had recently exchanged the heavy habiliments of winter for the gay attire of spring, and that is now laid aside for the light drapery of summer. The change from spring to summer costume is, however, partial. The most fashionable promenade dresses are composed of India muslin; and they are certainly becomingly and simply made. Waists have been getting progressively longer, and they have now attained a very becoming length: the backs of dresses are also a moderate breadth, and we have lengthened our petticoats till even prudery must acquit us of indelicacy. So much for general observation; let me now proceed to those minute particulars of which you are so fond.

The dress most in request for the promenade is, as I have said, composed of India muslin, and trimmed either with lace, or embroidered round the bottom in full cotton: the latter trimming is, I think, most fashionable. If the trimming is of lace, there are three falls of a moderate breadth, put rather closely together; and if embroidery, it is finished by one flounce of lace at the bottom. The skirt is rather full, and the fulness is not thrown so much behind as it was last month. A band of embroidery, or letting-in lace, of about an inch in breadth, forms the waist, being sewed between the body and the skirt: the body is made very low all round, and falls, as much as usual, off the shoulders: there is a puffing of muslin or lace, which goes all round, and slopes to a point on the bosom, which is novel, but not, I think, advantageous to the shape. The sleeve is perfectly plain; it is long and very wide, except at the wrist, which is gauged to the size of the arm in three places, each gauging being finished by a row of very narrow lace. The *fichus* worn with these dresses are, in general, of *tulle*, and the ruffs, which are again reduced

in size, are of lace. I should observe, that sprigged muslins have no embroidery round the bottom, but are invariably trimmed with lace.

Silk scarfs, which are now always worn with white dresses, are so generally adopted by people of rank in England, that I need not describe them to you; but I wish I could give you a tolerably just idea of the manner in which *belles* of taste here put them on: they are thrown over the left shoulder, and one end fastened at the left side, while the other is carelessly brought round the right arm. Nothing can be more simple than this, you will say: the effect, however, depends so entirely on the natural ease and grace of the wearer, that I would not advise any of your friends, who possess less of either than yourself, to adopt it.

Although scarfs are higher than any thing else in estimation for the promenade, yet pelisses are still considered elegant, if made in the fashionable colours of the month. The glaring contrasts which I mentioned in my last have disappeared, and the favourite trimming is white satin, which is disposed sometimes in light puffings, sometimes in pipes, and not unfrequently so as to have, at some distance, the appearance of a wreath of leaves, but it is always of a very moderate breadth.

Hats and bonnets, of a moderate size and height, are still worn of straw and Leghorn; they are ornamented less profusely than usual with flowers and ribbons. But the most tonish *chapeaux* are now composed of *tulle*, or white satin and *tulle* intermixed: where these materials are both used, the *tulle* is set in very full, and the satin plain, but cut byas. There is nothing novel in the shape of these hats, but the lightness of the materials, and the tasteful style in which they are ornamented with a small bouquet of flowers of the season, render them really pretty, independent of the magic charm bestowed upon them by fashion.

The undress of a modish *belle* is now composed entirely of English manufacture: plain jaconot, or striped or corded muslin, has superseded, in a great measure, Scots or English cambric. The form of morning dress is exceedingly simple, but far from becoming; the skirt is trimmed only with a single pointed flounce of a moderate breadth: the *chemiset* form is still adopted for the body, but the entire of the neck and throat is enveloped in a *fichu* composed of heavy rows of work, formed in the style of a tippet, and frightfully unbecoming to the shape. The dress is confined to the waist by a coloured sash, tied in a bow, and short ends behind. The *cornette* worn with it is usually composed of worked muslin: I cannot better describe it than by telling you, to fancy a moderate-sized oval crown placed upon a mob cap; the upper part of it is drawn round by four rows of ribbon, and each drawing finished at the side by a bow; a large cockade of ribbon and net mixed ornaments it in front; a thick quilling of net goes round the face, and the ends are fastened under the chin by a large bow of ribbon. This cap can be becoming only to ladies who add softness of countenance to regularity of features: it is, how-

ever, generally adopted by the Parisian *élégantes*.

For dinner dress, India muslin and white spotted silk are both high in estimation, the former especially: coloured sarsnets are not at all worn. Lace, or narrow bands of byas satin, are still the favourite trimmings; three or four of the latter are placed at about two inches distance from each other, or if the dress is trimmed with lace, there are three falls put closely together. The bodies of dinner dresses begin to be made very low; the fronts are mostly cut in the form of a corset. The bosom is trimmed with a quilling of lace or *tulle*. The sleeve, if short, is extremely full; it is confined to the arm by a band of the same material as the dress: some few *élégantes* gather the fulness in different parts of the front of the arm, and ornament each with a small bow of ribbon. Long sleeves are, however, still more general for dinner dress than short ones, but they are made invariably plain.

Cornettes are much worn in dinner dress; and although I can never be thoroughly reconciled to the superstructure of these generally fantastic, and often unbecoming, head-dresses, yet I must own, that I consider the present fashion more simple, and more appropriate to the season, than any adopted since I have resided in Paris. They are much worn in gauze, and, in general, the crown, which is oval, and not very high, is very full, but the fulness is confined to the size of the head by bands of byas satin; to each band is affixed a puffing of gauze: the front is generally trimmed with a plaiting of ribbon, and a little to the side is placed a sprig of lilies, roses, or any of the other flowers of the season, which is tied by a bow of ribbon to correspond with that plaited round the bosom. These *cornettes* are not, however, always composed of gauze; some ladies wear them in lace, and some in muslin, but the latter material is not much in request.

I have little information to give you with respect to full dress: we still continue to wear white gauze or white lace over satin; blond is the present favourite trimming for petticoats: the robes are always made just short enough to display the trimming of the petticoat. The favourite evening dress, at present, is trimmed up the middle of the front, round the bottom, bosom, and sleeves, with three rows of narrow white ribbon spotted with silver: the effect of this trimming is formal and tasteless; but we hope, by and by, to profit by the elegant taste of the Duchess of Berry, who is likely to be looked up to as the model of fashion by this court, as the ladies hope to find in her that love of dress, gaiety, and amusement, so congenial to the French character, and in which *Madame* is so entirely deficient.

Hats, composed of white soft satin, with a bunch of flowers in front, or a plume of feathers, are very generally worn in full dress. Tocques are still much in favour; and flowers, mingled with precious stones, are in very high estimation. The hind hair is brought round to the front, and forms three rows on the top of the head, each of which is fastened by a jewelled comb. The front hair falls over

the forehead in soft loose curls, through which is partially seen a wreath of roses; white ones are considered most fashionable: the bows at the top of the head are rather formal, but the front hair is disposed in an elegant and becoming manner.

Full-dress slippers are of white spotted silk, and very often spotted and fringed with silver. For the promenade, they are usually of white leather, with a rosette or plaiting of ribbon; they are now cut lower than they used to be round the instep.

Peach-blossom, damask-rose, all the light shades of green, and celestial blue, are the prevalent colours at present. I say nothing to you of jewellery, because no alteration has taken place since I wrote last. And now, my dear Sophia, if you wish that I should send you any more minute letters on the dear delightful subject of dress, you must let me know what you are all doing in England. Your letters are very short, and if you do not become a better correspondent, you may expect next time a sheet filled with reproaches instead of fashions, from your affectionate

EUDOCIA.

FASHIONABLE FURNITURE.

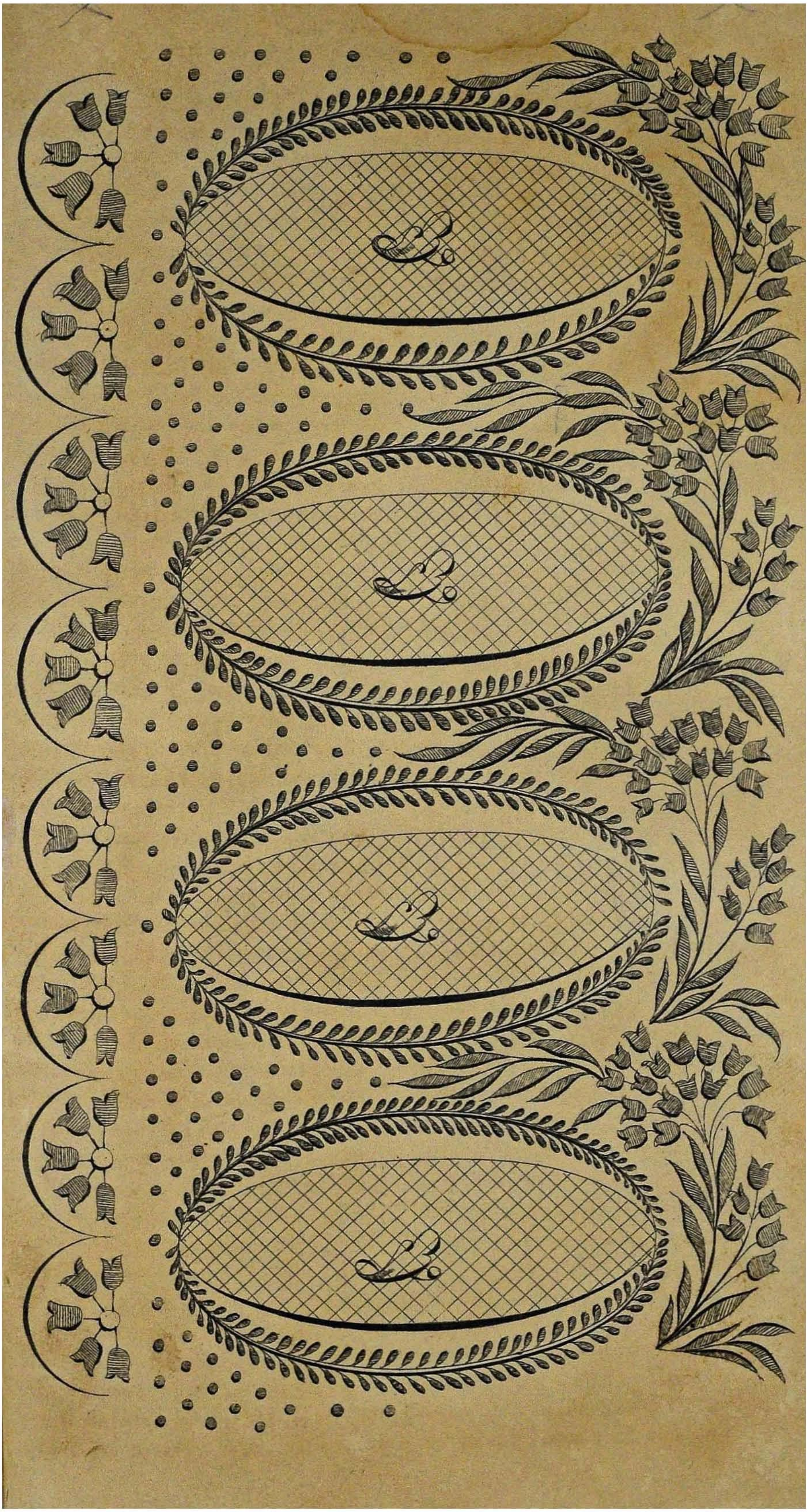
PLATE 2.—A SALOON.

THE designs of many of our villas, particularly those erected about forty or fifty years ago, contained circular-topped windows to the central, and in some cases to all the apartments of the ground floor; and although it has been usual in such cases to consider the windows as square-topped, concealing the spandrels by the upper draperies, yet the opportunity of producing a variety of form in the designs of furniture is very desirable. The annexed plate therefore represents draperies suited to such windows; the arrangement of which, from its architectural and simple elegance, is suited to the saloon, and the *accessoirs* are in correspondence.

The saloon being an apartment of communication, and through which the principal rooms are approached, the prevailing colours should harmonize with them, and yet be of such cool or subdued character as will produce in the others an effect of greater brilliancy. The curtains may, notwithstanding, have that character of richness that will give importance to the saloon, and allow it to join with the superior apartments in effecting a general richness and splendour.

INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

THE remark of our correspondent X. Y. Z. on the substitution, in Nos. III. and V. of the words "Balbec and Palmyra," instead of "Dalmatia," is most correct. The inaccuracy arose from quoting without an instant reference to those works, and the certainty of the



extent to which Adam approved and adopted the peculiar style of ornaments both of his own research and those which Wood had published in his *Remains of Balbec and Palmyra*. The new and better style of architectural enrichment introduced by Adam recommended him to general notice, and his invention of a stucco, for which he obtained a patent, gave him a free use of ornament at a comparatively small expense. The Adelphi is an example of this, and many of his other works abound with ornaments which are the result of his study of Wood's *Remains*, &c.: particularly at Keddleston, near Derby, the seat of Lord Scarsdale, they are very prominent; as they were also at Fisherwick, near Litchfield, which building is now taken down. The matter of the numbers referred to will in no way be affected by the inaccuracy, if "Dalmatia" be substituted for "Palmyra and Balbec:" for Adam distinctly merits the approbation that is there bestowed upon him, for that innovation which has led to the introduction of the present chaste style of ornamental design. The error in the name of "Revett" is of the press.—The interest X. Y. Z. has taken in this department of the arts is very flattering, as it is an assurance, that men of talent, taste, and research, have a relish for architecture, whose sublime beauties have been too much neglected, and too little understood.

In the course of this month will be published, by Mr. Ackermann of the Strand, in one volume imperial octavo, *Select Views of London*; containing 76 coloured engravings, with historical and descriptive sketches of the most interesting Public Buildings.

A new work by Miss Taylor, author of Display, is in the press, and will appear in a few days.

A translation, from the original German, of professor Morgenstern's *Tour, in* 1809 *and* 1810, *through Part of Switzerland, Italy, Naples*, &c. with additions, is in the press.

Shortly will be published, a new and interesting novel, by Miss Parker, entitled *Self-Deception.*

A work on the *Beauties and Defects of the Horse*, comparatively delineated in a series of coloured plates, from the pencil of Mr. H. Alken, with references and useful instruction to young purchasers, or to those who wish to pursue the study of that noble animal, is in the press, and will soon make its appearance.

A new work, entitled *Albania*, or *the Separation*, will appear very shortly. It is the performance of an author who has published before; but the pieces of poetry scattered through the volume are, in general, entirely new, two only having met the public eye. An extract will appear in our next number.

Mr. Berry, late of the College of Arms, and author of a History of Guernsey, has in the press a series of tables, entitled *The Genealogical Mythology;* intended as a book of reference for classical students. The work has received the sanction of many of the most eminent scholars in the kingdom, to whom the MS. has been submitted.

Mr. Thomas Wilson will publish, early in August, *A complete*

System of English Country Dancing; also a *Technical Ball-Room Dictionary*, with the complete Etiquette of the Ball-Room; and a *Companion to the Ball-Room*, containing about 250 of the most celebrated and popular Scotch, English, and Irish country-dance tunes and waltzes.

Mr. William Phillips will publish, early in July, a new edition of his *Outlines of Mineralogy and Geology*, revised and improved. This elementary book is designed chiefly for the use of young persons. To this edition will be added, some account of the Geology of England and Wales, together with a coloured map and section of the strata; which are intended also to be published separately for the purchasers of the first edition.

The third volume of *The Transactions of the Geological Society*, will be published about the middle of July. It will be illustrated by a large number of highly finished plates, chiefly coloured.

M. Jouy, whose lively work, *L'Hermite de la Chaussée d'Antin*, is known to the English reader by the title of *The Paris Spectator*, has published the first volume of a sequel to it, which he styles *The Hermit of Guiana*, or observations on the manners and customs of the French at the beginning of the nineteenth century.

The Paris papers state, that M. de Pradt has received more than 120,000 francs (5000*l.*) for his three works, on *The Embassy to Warsaw*, *The Congress of Vienna*, and *The War in Spain*. They add, that Rousseau's *Emile* produced the author only 100 crowns.

Mr. J. B. Riddel, of Edinburgh, states, from experience, that the fatal accidents which sometimes occur from the fury of over-driven horned animals, might easily be prevented by tying a small rope round the neck, and fastening it immediately below the knee joint of one of the fore legs. The length of the rope must be sufficient to allow the animal to move his head gently up and down with the motion of the leg, and at the same time so short as to prevent him from tossing it above the level of the shoulder.

Poetry.

LOVE.

Translated from the Spanish.

Mother, with watchful eye you strive
  My freedom to restrain,
But know, unless I guard myself,
  Your guard will be but vain.

It has been said, and Reason's voice
  Confirms the ancient lay,
Still will confinement's rigid hand
  Enflame the wish to stray.

Love, once oppress'd, will soon increase,
  And strength superior gain:
'Twere better far, believe my voice,
  To give my will the rein:
For if I do not guard myself,
  Your guard will be but vain.

For her who will not guard herself,
  No other guard you'll find;
Cunning and fear will weak be found,
  To chain the active mind.

Tho' Death himself should bar my way,
His menace I'd disdain:
Then learn, that till I guard myself,
Your guard will still be vain.

The raptur'd heart, which once has felt
A sense of love's delight,
Flies, like the moth's impetuous wing,
To find the taper's light:
A thousand guards, a thousand cares,
Will ne'er the will restrain;
For if I do not guard myself,
All other guards are vain,

Such is the all-controuling force
Of Love's resistless storm,
It gives to beauty's fairest shape
The dire chimera's form:
To wax the melting breast it turns,
Flame o'er the cheek is spread,
With hands of wool she opes the door,
Unfelt the footsteps tread.
Then try no more, with fruitless care,
My wishes to restrain;
For if I do not guard myself,
Your guard will be but vain.

SOMERSET.

HYMN TO VENUS,

By ELIZA S. FRANCIS, author of "The Rival Roses," "Sir Wilibert de Waverley," &c. &c.

Oh, goddess! round whose roseate shrine,
At Sappho's call, the heavenly Nine
Their tuneful homage sweetly paid,
Re-echoing through Idalia's shade;
Oh, goddess! if a suppliant's prayer
Could e'er obtain thy guardian care,
Then, bright Cythera, list to me—
Propitious to thy votary be!

Ah! since no charms of mental kind,
The race of man can solely bind,
Oh! breathe o'er me a charm divine,
Let all the Graces round me shine.
Goddess! I ask no wide domain,
O'er ONE alone I wish to reign;
Let me but make one mortal blest,
To nymphs more vain I yield the rest.

For HIM, oh! let my lip exhale
The fragrant sweets of Iran's gale;
If neatly twined my temples round,
My locks in shining folds be bound,
Or whether o'er the bosom's snow
The glossy ringlets careless flow,
Fair queen! oh, may those tresses prove
Enthralling chains to bind my love!

Mine be the smile with rapture bright;
Mine be that eye-beam's kindling light,
Which through its silken curtain stealing,
Half disclosing, half concealing,
With trembling lustre darts a ray,
Foretelling Love's resplendent day,
Diffusing o'er my lover's mind
Delights as ardent as refined.

These gifts be mine—two silver doves,
Emblems of pure and faithful loves,
Thine altar, goddess, shall adorn,
Whene'er shall rise my blissful morn:
And to reward thy laughing son,
For all the conquests he has won,
For all the blissful pangs I've known,
Since low I bent before his throne,

A bow, of purest bullion form'd,
A quiver matchlessly adorn'd,
A quiver fill'd with feathery store,
Which he has wanted long before:
For seldom sure, his darts are true,
They pierce not as they wont to do;
His arrows oft are blunted found,
And time can heal their deepest wound.

Oh, goddess! warm Hilario's breast,
Be my loved image there impress'd,
So deeply stamp'd within his heart,
Nor time can melt, nor absence part;
And when we meet again at last,
The weary hours of absence past,
Inspired by thee, oh! may we prove
The immortality of love!

LOVE.

Tho' doom'd to meet the frowns of Fate,
Tho' not of Fortune's gems possess'd,
Yet love shall crown our humble state,
That nobler treasure of the breast:
Enrich'd by that, our days shall glide
On peaceful pleasure's smoothest tide;
Each day we'll pass to care unknown,
Each night we'll rest on virtue's down;
Whilst Wealth amid his stores shall sigh,
And view us with an envious eye.

LINES

Inscribed to Mother MARY HELEN upon her Half Jubilee.

Amidst all the objects this valley of tears
Presents to a rational mind,
A jubilee kept in religion appears
The most striking that reason can find.

Two far different worlds, like opposite scales,
Seem to hang on time's shadowy beam:
In one, sense enchanting o'er reason prevails;
Grace reigns in the other supreme.

Of all the fond captives the first ever bound,
In its stronger than adamant chain,
Not one ever lived, nor shall ever be found,
Who can think of past days without pain.

If clouded by sorrow, and burden'd with cares,
Reflection increases their load;
For conscience, implacable witness, declares,
All is lost that's not suffer'd for God.

If gilded by pleasure, and crown'd with delight,
Fond passion their loss must deplore,
What anguish does not the remembrance excite,
That the object of love is no more!

Not so in the world where grace consecrates
Ev'ry moment that Heaven supplies;
The thought of past pain, peace and joy but creates,
And pleasure once felt, never dies.

By Providence led to the frontier of heaven,
When Innocence smiled upon Youth,
Each moment of twenty-five years you have given
To virtue and practical truth.

What a rapt'rous thought! what a retrospect this!
Yet how mean to the scenes which extend
Thro' eternity's flight, in that wide world of bliss,
Where your jubilee never shall end!

SOMERSET.

APOSTROPHE TO THE PRIMROSE.

The ruffian March has scarcely blown his last,
Ere thou, on tender stem all white with dew,
Thy lightly tinged bosom spreadst to catch
The milder ray, and drink the fost'ring show'r
That April brings. Not thine the gorgeous dye
Of tulip or of rose; but still thy form,
Of paler hue, with all the beauteous show
That heav'n and earth display in this thy season,
Delights the eye, till now accustomed long
To snows, and mists, and rains, all comfortless and drear.
Secure beneath some shaggy hedge thou grow'st,
Lest that too rude a gale thy form should tear,
Or drenching show'rs oppress thy bosom soft.
When once I wander'd o'er the level green,
I spied thy simple shape bend o'er its root,
And thus in whisp'ring accents to myself:
"Thank Heav'n, the frozen blast and cheerless scenes
Of winter now are past; and that the Spring
Comes tripping on, I know, for of her race,
All-beauteous and of various hues, behold
The first-born here! O bounteous sun! do thou,
From day to day, increase thy glorious heat;
And come, thou daughter of this vernal time,
No unapt emblem of the spotless maid,
When in the morning of her life she looks
All innocence and ease—come, thou my cell
Shalt deck, and there when thee I turn to view,
Blest Heav'n I'll thank, and call thee messenger of Spring."

R. B.

April 26, 1816.

L. Harrison, Printer, 373, Strand.

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